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THE DIAPASON

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LOUIS VIERNE DEAD; END COMES AT ORGAN

IS STRICKEN AT NOTRE DAME

**Noted French Organist and Composer
Collapses as He Plays Program of
His Own Works before Large
Audience—Born in 1870.**

Louis Vierne, famous French organist and composer, whose works rank with those of the late Charles Marie Widor as the most important modern compositions for the organ of the French school, died suddenly in Paris June 2. He collapsed and fell from the organ bench at the Cathedral of Notre Dame in the midst of a recital of his own compositions. He was rushed to a hospital, but died before arrival there.

According to cable dispatches from Paris M. Vierne had just finished playing his "Triptyque" when stricken. The famous church was packed to hear him and in the organ loft he was surrounded by his friends.

Vierne, whose name and personality are familiar to hundreds of American organists through his compositions, his teaching and his American tour of recitals just ten years ago, was heard in cities from coast to coast when he came to this country. His name today appears on nearly every recital program by a prominent organist. He had been virtually blind since birth. Despite this handicap he had risen to a pre-eminent place and had held the coveted position of organist of Notre Dame since 1900.

Louis Victor Jules Vierne was born Oct. 8, 1870, at Poitiers, France. He was a pupil at the Paris Conservatoire under Cesar Franck from 1888 to 1890 and under Charles M. Widor from 1890 to 1894, graduating as the winner of the first prize for organ. In addition to his work as organist of Notre Dame, to which post he was appointed thirty-seven years ago, he was professor of organ at the Schola Cantorum. The title of officer of public instruction was conferred on him by the French government. His numerous tours of England and other countries of Europe established him as one of the foremost recital organists of his day. His principal works for organ include his symphonies and the "Pieces in Style Libre." In addition to his numerous organ compositions he wrote music for the church service and for the piano.

When M. Vierne visited America in the winter of 1927 he was welcomed by the organists of the principal cities. Feb. 1 he played his debut recital in the United States at the Wanamaker Auditorium, New York City. Before he began playing he was greeted on the stage by the heads of the three organizations of organists then of national rank. Jan. 27 he was a guest of the American Guild of Organists at a dinner in the Waldorf-Astoria Hotel. After two additional recitals M. Vierne departed on his transcontinental tour. Feb. 9 he was heard at the great Wanamaker organ in Philadelphia. The A. G. O. and the American Organ Players' Club tendered a banquet to the distinguished Frenchman after the recital. In Chicago again he was guest of the Illinois Chapter at a luncheon and was heard in recital at Kimball Hall.

Win Detroit Women's Contest.

The winner of the annual organ playing contest of the Detroit Woman Organists' Club, held May 25, was Miss Lou White, a pupil of Palmer Christian at Ann Arbor. The second prize, it is announced, went to Miss Jane Gunderman, a pupil of Wilfred Layton of Flint, Mich.

LOUIS VIERNE, NOTED FRENCH ORGANIST, TAKEN BY DEATH



CLUB CLOSES YEAR'S WORK

Chicago Woman Organists End Season with Dinner on June 7.

The Chicago Club of Woman Organists closed a successful season with the annual dinner and election of officers, held June 7 at the Piccadilly tea-rooms. With the president, Mrs. Helen Searles Westbrook, presiding the following were elected to fill vacancies in office: Vice-president, Caroline Marshall; treasurer pro tem, Edna Bauerle; secretary, Vivian L. Martin. Clare Gronau, Virginia Wells and Ora E. Phillips were chosen to fill vacancies on the executive board.

During the year twelve musical programs were given by the club members in Chicago and outlying churches. One very interesting program was given at the University of Chicago Chapel. Social activities included the annual card party at the Palmer House Feb. 8 and a garden supper at the home of Mrs. Lily W. Moline Hallam June 28.

Vivian L. Martin, the secretary, reports that six active, one associate and two auxiliary members joined the club in the course of the year.

BONNET HONORS BUXTEHUDE

Plays in Denmark on 300th Anniversary of Master's Birth.

Joseph Bonnet returned to his home in Paris late in April after a visit to Denmark, where he was asked to play the works of Buxtehude on the occasion of the 300th anniversary of that master's birth. The celebration was highly successful. There was a week of chamber music, cantatas, masses and organ works. Mr. Bonnet also made a tour of England earlier in the spring. He has recently made records of ancient French and Italian organ music for Pathe, including Frescobaldi's "Toccata per l'Elevazione," Martini's "Air con Variazione" and compositions of de Grigny, Couperin "le Grand," Clerambault and d'Aquin.

Work at Hillgreen-Lane Factory.

The factory of Hillgreen, Lane & Co., Alliance, Ohio, is busy as summer opens on contracts received from Spring Grove Cemetery Chapel, Cincinnati, Ohio; the United Presbyterian Church, Princeton, Ind.; Immanuel Baptist Church, Covington, Ky.; Bethlehem Lutheran Church, Cleveland, Ohio, and Trinity Lutheran Church, North Branch, Minn. The same firm has added an echo division to the organ it installed in Christ Church, Greenwich, Conn.

A. O. P. C. IS 47 YEARS OLD

Philadelphians Elect Dr. Ward President Twenty-seventh Time.

The forty-seventh anniversary of the American Organ Players' Club of Philadelphia was celebrated June 2. The event brought together a large proportion of the membership, with many friends, who assembled in the parish-house of the Church of the New Jerusalem, where organization of the club was effected. Officers elected for the year are: Dr. J. M'E. Ward, president (for the twenty-seventh time); Dr. Henry S. Fry, vice-president (twenty-fifth consecutive time); Bert P. Ulmer, secretary; Herbert S. Drew, treasurer, and Jennie M. Carroll, librarian.

The board of directors includes Dr. Rollo Maitland, Edward Shippen Barnes, Roma Angel and Harry C. Banks.

An evening's magic and humor was furnished by Professor Murray and assistants and a hot night was made bearable by ice cream and other refreshments.

FOUR-MANUAL TO BROOKLYN

Aeolian-Skinner to Build Organ for Plymouth Church of Pilgrims.

A four-manual organ has been ordered by Plymouth Church of the Pilgrims, Brooklyn, N. Y., and the Aeolian-Skinner Company is the builder selected to install the instrument. Announcement of the contract was made late in June. This church was founded in 1847.

Degree for Rossetter G. Cole.

Grinnell College, Grinnell, Iowa, conferred the honorary degree of doctor of music upon Rossetter G. Cole, Chicago organist, composer and teacher, at its commencement exercises June 7. This summer Mr. Cole will spend his thirtieth summer at Columbia University in New York as head of the summer session music department. Dr. Cole was for seven years director of the school of music at Grinnell.

Northwestern Institute July 26 to 30.

An error in dates in the advertisement of Northwestern University last month scheduled the church and choral music institute for June 26 to 30. This institute, for which a large enrollment is assured, will take place at Evanston July 26 to 30. Oliver S. Beltz, in charge of the institute, has arranged for a faculty of prominent and capable teachers.

NOTABLE EVENTS MARK WEEK AT CINCINNATI

FINE PROGRAM CARRIED OUT

General Convention of A.G.O. Marked by Remarkable Concert in Addition to Recitals, Two Services, Papers, Talks, Etc.

The sixteenth general convention of the American Guild of Organists, held in Cincinnati the week of June 13, now forms a chapter in the history of the American organ as the latest addition to the list of national meetings that have been held since 1908 by the A.G.O. and the N.A.O. Four days were filled with programs that held the interest of the visitors throughout. The hours were crammed from morning until late at night with good things. While this may have left many weary in body when they departed from the Queen City, they were refreshed in spirit and helped for the work before them.

Despite the ravages of flood and the deadly automobile, which the Cincinnati committees had to overcome in the months before the meeting, the plans for the week were made with such perfection that no delay or untoward circumstances marred any event. The elements that overwhelmed a part of the city when the waters of the Ohio River went on a rampage in the early spring were defied. And J. Alfred Schehl, dean of the Southern Ohio Chapter and chairman of the executive committee in charge of convention preparations, with the support of a group of capable aids, including Parvin Titus, Robert S. Alter, Robert F. Crone, Sears Pruden, Goldie R. Taylor, Roland R. Davis and Irene Carter Ganzel, heads of committees, remained undaunted when an automobile last fall struck Mr. Schehl and caused injuries from which he has not yet fully recovered.

The total registration included 400 Guild members and a number of non-members, and at every important event the house was filled with Cincinnati and outside visitors.

Aside from recitals, papers and addresses, a Guild service and a solemn mass in one of the large Catholic churches, an outstanding feature this year was a concert at the Cincinnati Music Hall, scene of many great musical events, in which the majestic old Hook & Hastings organ, rebuilt by Austin, was supplemented by a diapason chorus installed on the stage by M. P. Möller, Inc., and an orchestral ensemble of brass and percussion, for a really extraordinary performance of some of the great classics of organ literature and the modern works of Hindemith and Karg-Elert.

Pipes and Electricity Compared

Early arrivals Monday afternoon had the opportunity to hear a demonstration of the new model Hammond electronic organ with an A. G. O. standard pedalboard, placed alongside the Holtkamp organ in St. John's Catholic Church of Covington, Ky., across the river from Cincinnati. John Hammond of the Chicago staff of the Hammond Clock Company was at the Hammond console and George Y. Wilson played the organ. Each of them in turn played parts of the Bach Fantasia and Fugue in G minor, the Franck "Piece Heroique," Sowerby's Madrigal and the Widor Toccata. The demonstration held the interest of a large group throughout.

In the evening a chamber music concert in which the Cincinnati String Quartet and the Cincinnati Madrigal Singers gave the program entertained the visitors in the parlors of the Netherland Plaza. The strings played

the String Quartet No. 2 of d'Indy, a Prelude and Fugue by Martin G. Dummer and Harvey B. Gaul's "Tennessee Devil Tunes" and the singers sang a group of six delightful madrigals. Cameron Baird of Buffalo delivered a short talk on "Choral and Chamber Music Performances" and gave the organists some points for thought as to their ability or inability to conduct.

Welcomed to Cincinnati

Sidney C. Durst, Mus.D., F.A.G.O., whose work over many years has made him a national figure among organists, presided over the "get-together" Tuesday morning which formally opened the convention and he graciously welcomed the guests from all parts of the country. He then introduced Anthony D. Dunlap, president *pro tempore* of the city council, who in a brief speech told of the achievements of Cincinnati as a center of education and the arts. He brought to the attention of the visitors that the city had a municipally-owned university, and after listing some of the things for which the city is famous musically, told of its zoological garden and of its new railroad station, ranked as the latest and best building of its kind. Dean J. Alfred Schehl, A.A.G.O., expressed a brief but hearty welcome. Warden Charles H. Doersam responded to these greetings.

Dr. Healey Willan of Toronto, representing the Canadian College of Organists, delivered a paper which was heard in the hall of mirrors of the Hotel Netherland Plaza by an audience which evinced the deepest interest in his essay. Dr. Willan traced the history and development of the use of the organ. His title was "The Organ and Its Relation to Choral Music." The historical facts were cleverly interspersed with anecdotes. After the reading of his paper he added remarks in response to a request for his opinion on arrangements.

"I think that arrangements for the organ have served their purpose by bringing orchestral works to the knowledge of many people," he said. "But in these days of the radio and many orchestral performances there is no excuse for them. How is it possible for the work of a group of sixty players to be adequately reproduced by one man with two hands and two feet? The organ is not and never can be an orchestra."

[An abstract of Dr. Willan's paper is being prepared by him for publication in THE DIAPASON.]

The remainder of the morning was devoted to a chamber music program by the Cincinnati String Quartet, interest in whose performance was enhanced by the use of the "portativ" organ, at which Arthur Croley of the First Congregational Church of Toledo presided. This instrument, a copy of the original portativ, is the work of Walter Holtkamp of Cleveland. It has three sets of pipes, a range of four octaves, and no pedal. As a supplement to the strings and as a part of a small orchestra it proved itself valuable and interesting. The Tenth Concerto by Giuseppe Torelli and a Concerto by Schiassi, played by the quartet, were supplemented by an oboe solo by Ferdinand Prior, with Mr. Croley at the "portativ." For the closing number of a choice program Mr. Croley played two chorale preludes as organ solos—"Jesu, meine Freude," by Johann Walther, and "Wachet auf," by Paul Kieckhefer. It was fine organ playing and the effect produced seemed remarkable when the limited resources were considered.

Luncheon on Tuesday was enlivened by several features, with Adolph Steuterman, F. A. G. O., of Memphis presiding. After introducing several prominent visitors Mr. Steuterman presented the convention song, attributed to a composer with the *nom de plume* "Ig. Noto," but who was identified as Dean Schehl of the Southern Ohio Chapter. This was sung, with Harvey Gaul of Pittsburgh conducting in his own inimitable style. Mark Andrews then was called upon and rendered two side-splitting parodies on "Samson and Delilah" and on "Lohengrin's wedding," acknowledging in each case the "invaluable assistance" of the Messrs. Saint-Saens and Wagner. The musical setting was to words by Norman Levy.

a New York lawyer. Warden Doersam conducted a very brief business meeting at which a committee on resolutions was appointed, with DeWitt C. Garretson as chairman and Miss Charlotte Klein, Mrs. I. W. Akin, Joseph Ragan and D. C. Farley as the other members.

Recital by Clarence Watters

Clarence Watters, F. A. G. O., head of the music department at Trinity College, Hartford, Conn., was the first convention recitalist and played the fine but old Casavant organ in Christ Church Tuesday afternoon. His program opened with a long Bach group, which included the chorale preludes "Durch Adam's Fall," "Ich ruf' zu Dir" and "In dulci Jubilo," the Trio-Sonata in D minor and the "St. Anne" Fugue. By way of contrast there followed the Menuetto and the Finale from Widor's Third Symphony. The Menuetto was decidedly graceful by virtue of skillful registration. The "Lied" by Vierne was beautifully interpreted and had a new meaning to at least one auditor. The Vierne group also included the Scherzo from the Second Symphony. The afternoon offerings were completed with two numbers of modernist stamp—the Honegger Chorale and the Toccata from Dupré's Second Symphony.

The clarity and impeccability of Mr. Watters' playing served to make a severe program palatable.

Harvey B. Gaul of Pittsburgh presided at the dinner and oiled the machinery sufficiently for the requirements of speed by his technique as a humorist among composer-organists.

Dupré's "De Profundis" at Service

The Guild service which marks every general convention was held Tuesday evening at Christ Church and was a deeply impressive occasion, conforming with the genuinely religious traditions and aims of the A. G. O. The principal feature of the service was the singing, for the second time in America, of Marcel Dupré's "De Profundis," composed "in memory of the soldiers who died for their country." Parvin Titus, F. A. G. O., organist and choir-master of Christ Church, directed and Dorothy Stolzenbach Payne was at the organ. The beautiful performance was given by a mixed chorus in which the choirs of Christ Church, of the Seventh Presbyterian Church, George Y. Wilson, M. S. M., director, and the Church of the Advent, David R. Pew, M. S. M., organist and choir-master, with the Bach Cantata Club, directed by Mr. Titus, were united. Dupré's setting is a noble work and one worthy of the efforts of the best choral organizations. Its performance offered three-quarters of an hour of exalted sacred music.

Before the service a quartet of trumpets and trombones in the gallery at the rear played five chorales. Noble's Magnificat in B minor and the offertory anthem, "Saviour, When Night Involves the Sky," by R. F. Donovan, were other musical features. Mr. Titus played the service. The singing of the hymns by the congregation which filled the large old church was impressive.

Bishop Henry Wise Hobson of the diocese of Southern Ohio and the Rev. Jesse Halsey, D. D., of the Seventh Presbyterian Church took an active part in the service, and the Rev. Frank H. Nelson, D. D., rector of Christ Church, made a short address in which he gave recognition to the work of genuine worth done for the church by its devoted organists and praised the American Guild of Organists for the influence it wields.

Wednesday Filled with Events

Wednesday, the busiest day of the convention, was filled with events of widest variety that occupied all the hours from 9 a. m. sharp until 11:30 p. m. not so sharp.

Proceedings opened with an hour devoted to the examinations, under the guidance of Mark Andrews, F.A.G.O., a member of the examination committee and a man whose name is known to every Guild member. Mr. Andrews gave those present a glimpse of the workings of the Guild tests, the motives that actuate the examiners, the

DR. JOSEPH W. CLOKEY



CLOKEY RECEIVES A DEGREE

Miami University, His Alma Mater, Honors Organist-Composer.

The degree of doctor of letters was conferred on Joseph W. Clokey, Mus. B., F. A. G. O., by Miami University, Oxford, Ohio, at its June commencement. Dr. Clokey is a son of Miami and was graduated from the university with the class of 1912. Afterward he taught there until he went to California to join the faculty of Pomona College at Claremont.

Edward G. Mead, F. A. G. O., of the Miami University faculty gave a recital at the Memorial Presbyterian Church of Oxford Sunday evening, June 13, for the school of fine arts, with the assistance of Dr. Clokey. Dr. Clokey played his own new Concert Prelude in D major, in manuscript. Mr. Mead's offerings were the following works of contemporary composers: "Salutation," Hamilton C. Macdougall; Adagio, Alec Rowley; "Chimes of St. Mark's," Russolo; "Grand Choeur" in G minor, Hollins; Canon ("Storm King" Symphony), Dickinson; "Humoresque Fantastique," Edmundson; Meditation, Edith Lang; Toccata on a Gregorian Theme, Barnes.

Death of Dr. John E. Borland.

Dr. John Ernest Borland, organist and composer, who received the King's coronation medal in recognition of his part in arranging the Westminster Abbey musical program, died May 15 at the age of 71. He composed the fanfare for trumpets that followed the homage paid by notables at the coronation service for George VI., as he had done also when George V. was

IN THIS MONTH'S ISSUE

Death comes to Louis Vierne, noted French organist and composer, as he is giving recital at Notre Dame in Paris.

Successful and interesting convention of American Guild of Organists at Cincinnati is fully recorded for readers of THE DIAPASON.

Taking of testimony in the case of the Federal Trade Commission against the Hammond Clock Company comes to a close when defense completes presentation of its case.

Many activities and chapter elections close the season for A. G. O. throughout the country. Results of examinations are announced.

Orders for large, new organs in many cities indicate growth of activity in the industry.

crowned. Mr. Borland was educated at the Royal College of Music and had been a church organist and choir-master since 1880. For twenty-one years, 1891-1912, he was musical director of the Bermondsey Settlement. He was editor of *The Musical News*, 1895-1902; musical adviser to the London County Council, 1909-27, and extension lecturer at London University since 1903. From Oxford University Mr. Borland received the degree of bachelor of music in 1897, and that of doctor of music in 1906. He married Martha E. Wildman in 1899. Besides his widow, two sons and a daughter survive.

THE DIAPASON.

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Frank Wichlac

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PREPARATION FOR GUILD EXAMINATIONS

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WASHINGTON, D. C.

[Continued on page 16.]

SCENE AT ONE OF THE DINNERS OF THE GUILD CONVENTION HELD IN CINCINNATI IN JUNE



BUILD DOUBLE ORGAN FOR NEW YORK CHURCH

CONTRACT GIVEN TO KILGEN

Our Lady of Mount Carmel Catholic Church in the Bronx Will Have a Three-Manual, with a Two-Manual Sanctuary Organ.

A three-manual organ with a two-manual sanctuary division is under construction at the factory of George Kilgen & Son in St. Louis for Our Lady of Mount Carmel Catholic Church in the Bronx, New York City. The main organ will be in two expression chambers, one being for the great and choir. The sanctuary division will be installed in one chamber. The stop specification of the main organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Dulciana (from Choir), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Flügelhorn, 8 ft., 61 pipes.
Chimes (Deagan Class A), 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks (12, 15, 19), 183 pipes.
Bassoon, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Chimes (from Great).

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Gamba, 16 ft., 32 pipes.
Echo Lieblich (from Swell), 16 ft., 32 notes.
Octave (from Pedal Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Lieblich Gedeckt), 8 ft., 32 notes.
Cello (from Gamba), 8 ft., 12 pipes.
Tuba Profunda (extended from Great), 16 ft., 12 pipes.
Bassoon (from Swell), 8 ft., 32 notes.

The stop scheme of the sanctuary organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.

Harp (Deagan), 61 bars.

SWELL ORGAN.

Violin Diapason, 8 ft., 61 pipes.
Stopped Flute, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.

The instrument will contain some of the sets of pipes of the old organ. Our Lady of Mount Carmel Church was destroyed by fire and is being completely rebuilt. It will be a beautiful edifice with a seating capacity close to 1,000. Completion of the work in the church is planned for the summer months, with dedication in the fall.

NEW WESTMINSTER DEGREE

Title of Fellow of Choir School Conferred on Seven Persons.

At the eighth annual commencement of the Westminster Choir School, held May 28 in Princeton, N. J., seven persons in addition to those given the regular bachelor of music and master of music degrees were awarded a new degree, that of fellow of Westminster Choir School (FWCS). About the middle of the season the trustees of the school authorized this new degree to be conferred on those who have attended a certain number of Dr. Williamson's summer sessions and who have completed a satisfactory oral and written examination taken in Princeton and written an original anthem and a thesis on choral work. A strictly limited number will be granted this degree at each commencement. The degree carries with it essentially the same privileges and standards as the regular degrees of the school.

At the commencement Dr. Williamson said: "In recognition of their distinguished services in the cause of church music, and upon satisfactory completion of work as represented by examination, the following are awarded the degrees of fellow of Westminster Choir School: Lyman B. Bunnell, C. Harold Einecke, Arthur Leslie Jacobs, Francis C. Karper, Carl F. Mueller, Harry A. Sykes and Pauline Voorhees." Mr. Bunnell is organist and director of the First Congregational Church of Naugatuck, Conn. Mr. Einecke is at the Park Congregational Church, Grand Rapids, Mich.; Mr. Jacobs is at Wesley Church, Worcester, Mass.; Mrs. Karper is at Dickinson College, Carlisle, Pa.; Mr. Mueller is at the Central Presbyterian Church, Montclair, N. J.; Mr. Sykes is at Trinity Lutheran Church, Lancaster, Pa.; Miss Voorhees is at Center Church, New Haven, Conn.

GERMANI TO PLAY HAMMOND

Noted Italian Will Make Recital Tour of America after Nov. 1.

Announcement has been made from the offices of the Hammond Clock Company in Chicago that Fernando Germani, the Italian organ virtuoso, known to all American admirers of organ music, will make a recital tour of the United States next season, playing a Hammond electronic organ. He is to arrive on this side about Nov. 1 and bookings are expected in the principal cities, including appearances with symphony orchestras.

Germani, though still one of the youngest of world-famous organists has made several American tours, the latest being last winter. In his native country he ranks at the top among organists. For one year he headed the organ department at the Curtis Institute of Music in Philadelphia. Since he reached the age of 21 Germani has been the official organist of the Augusteo Orchestra in Rome and practically occupies the position of state organist of Italy. At the personal request of Mussolini he played at the wedding of Il Duce's daughter, Edda, to Count Ciano.

Hadley's "Resurgam" Given in Denver.

Among the most prominent musical events in Denver during the month of May were two performances of Henry Hadley's "Resurgam" by the choir of the Park Hill M. E. Church, under the direction of Milton P. Givens, organist and director. The regular choir was augmented to more than forty voices and assisted by four of the leading soloists of Denver. Mr. Givens' sister, Mrs. Thomas R. Walker, organist of the Central Christian Church, was at the organ, with Mrs. W. M. Baber, organist and director of the Highlands M. E. Church, at the piano. Before the performance Mr. Givens read a very interesting letter from Mrs. Louise Garnett, author of the poem "Resurgam," telling of the request of Mr. Hadley for words to which he could set appropriate music as a memorial to his deceased father. The first performance was given on the afternoon of May 2 at the Park Hill M. E. Church, and after numerous requests it was repeated in the auditorium of the Central Christian Church Sunday evening, May 23. These were the first performances of this beautiful but difficult oratorio in the Rocky Mountain region.

At the Pine Street Presbyterian Church of Harrisburg, Pa., Frank A. McCarrell directed his choir in Gaul's oratorio "The Holy City" at the evening service May 2.

AUSTIN THREE-MANUAL FOR CALIFORNIA CHURCH

OAKLAND CONTRACT PLACED

Specification Prepared for First Unitarian Church Reveals Comprehensive Resources of the Large Instrument.

The First Unitarian Church of Oakland, Cal., has placed with Austin Organs, Inc., the contract for a three-manual organ. The following specification shows the tonal resources of the instrument:

GREAT ORGAN (3 1/4-inch wind pressure).

*Contra Gemshorn, 16 ft., 85 pipes.
*Gemshorn, 8 ft., 61 notes.
*Octave Gemshorn, 4 ft., 61 notes.
First Open Diapason, 8 ft., 61 pipes.
*Second Open Diapason, 8 ft., 61 pipes.
*Melodia, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Mixture (12-15 throughout), 2 rks., 122 pipes.
Mixture (19-22-26-29), 4 rks., 244 pipes.
*Full Mixture (1-8-12-15), 4 rks., 244 pipes.

*Enclosed in Choir expression box.

SWELL ORGAN (5-inch wind pressure).

Geigen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave Geigen (old pipes), 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Mixture (15-19-22), 3 rks., 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN (5-inch wind pressure).

Viola, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste (tenor C), 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
English Horn, 4 ft., 73 pipes.
Tuba (from Pedal; 16-inch wind), 8 ft., 29 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Fifteenth, 4 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Flute, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Lieblich Flute, 8 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Dulciana (extended from Swell), 16 ft., 32 notes, 12 pipes.
Contra Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.
Bombarde, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

HAMMOND DEFENSE ENDS; ORDER AWAITED

INVENTOR HAS DAY IN COURT

Maker of Electronic Instrument Testifies for More Than Three Days in Reply to Charges by Federal Trade Commission.

Taking of testimony in the battle over the claims made for the Hammond electronic organ came to a close late on the afternoon of May 29 when the defense finished the presentation of its case in answer to the charges made by the Federal Trade Commission. Laurens Hammond spent three full days and part of a fourth on the stand in the courtroom of the commission in the new Postoffice Building in Chicago. Other witnesses for the Hammond Clock Company occupied the remainder of five days, but the most important testimony was that of Mr. Hammond. Guided by his counsel, Lynn A. Williams, an eminent patent attorney, Mr. Hammond went into every phase of the issue. Though he seldom raised his voice, he became eloquent at times. Then again for hours the questions and answers droned along and the audience in the room dwindled, to be augmented later by the return of interested persons and sympathizers with one or the other side of the controversy which has occupied much time and aroused interest throughout the organ world.

The voluminous record of the hearings now goes to the commission in Washington, with a summary prepared by Judge Horner, who presided over the proceedings in Chicago. When a decision will be handed down is a matter of uncertainty.

The first two days of Mr. Hammond's testimony were devoted to an attack on the finality of the recordings of the tone wave analyzer which weighed the sounds from the electronic organ and found them wanting in harmonics compared with organ pipes. Reduced to briefest terms, Mr. Hammond's contention was that the machine and what it revealed as to the troublesome harmonics which have occupied a great deal of attention in the case are of value only when the recordings are interpreted in the light of other evidence. A large part of the charts prepared in the test of sounds from the organ at the home of Dr. William H. Barnes and the corresponding imitative tones from the Hammond instrument might as well be discarded, Mr. Hammond contended, as they related to sounds that the ear could not detect and that would not be audible in combination with other sounds.

A determined effort was made by counsel for the respondent to introduce in evidence a recording of the sounds of the buzzer of an alarm clock, which, it was declared, produced up to the fiftieth harmonic. But these attempts were fought with determination by Colonel William T. Chantland, the government attorney, and the alarm clock's music got only as far as to be admitted as an "exhibit," in which capacity it will have a trip to Washington, where it may perform for the members of the commission if they so choose and display its harmonic contents along with organ pipes and electric waves.

The remainder of Mr. Hammond's long ordeal on the stand was devoted to a denial of the charges of misrepresentation in the literature, sales talks and advertising of the Hammond Company. He stoutly defended the statement that his instrument could do the work of an organ at a fraction of the price of a good pipe organ. Likewise he said it was true, in his opinion, that a Hammond was "comparable" to a pipe organ costing as much as \$10,000. Interrogated as to the claim that it produced "unbelievably beautiful music" he adroitly answered that it was "unbelievable" to most people that his electronic organ could produce music in the manner in which it does. So much for the word "unbelievable." As to beauty, that was a matter of opinion, not of fact, he held, and cannot be weighed or measured.

Taking the offensive, Mr. Hammond said that his invention could do many things that an organ could not do, in the way of jazz, etc., and that no one

could sell a pipe organ to a night club. Summarizing his answers on other points, Mr. Hammond met the charges as follows:

Whether or not the Hammond could produce all the tone qualities necessary for the rendition of classical music—the oft-recurring big issue in the complaint—the witness said it could do more than the organs of Bach's time. Organ music, he asserted, could be "real," whether produced by air or by electricity, adding: "There is no shadow of doubt that this is an organ, and the public will say so in any case. What it is called is beyond my control. If every person says it is an organ it is. Its beauty is a matter of judgment." As to its producing a "thunderous diapason," he injected the sally that thunder after all was electrical, which for a moment broke the solemnity of the proceedings.

As to the infinity of its resources, the witness maintained that 263,000,000 tones were possible, which "is infinity in a practical sense."

Story of Hearing Day by Day

Laurens Hammond, inventor of the instrument involved in the controversy before the commission, who was on the stand at the Chicago hearing when the June issue of THE DIAPASON went to press, continued on the stand on May 26. This part of his examination was technical and calculated to answer the testimony of Dr. C. P. Borer and the charts he had presented showing what his tone analyzer recorded in testing sounds from organ pipes as compared with imitative effects on the Hammond. The big question of harmonics was treated by the witness at length. He launched into an extended explanation to prove that the same tone quality may be interpreted by different persons in different ways. Referring to the testimony of Horace Whitehouse, he said that if he had followed the instruction book Professor Whitehouse could have obtained the combination of string and flute tone which he said he could not obtain.

Mr. Hammond declared that two sounds may be the same physically, but not psychologically—one being the sound in an objective sense, whereas in the other it is sound as it leaves its impression on the organ of hearing. He proceeded to demonstrate by means of the oscillograph that any tone quality can be produced by following the harmonic series theorem.

Taking up the wave analyzer, the witness endeavored to make it clear that by means of this apparatus it is possible to reveal the presence or absence of a harmonic in a note whether or not the amount present is detectable by the ear. He asserted that it had been found out that when a sound is produced which the listener cannot hear by itself he cannot discern it when combined with something else.

This led to the following question by Mr. Williams: "Are organists who think they can add a little which cannot be heard right in thinking that it does contribute to what is heard in association with other frequencies?" Mr. Hammond's answer was: "No, they are wrong." Pages from a number of books on the subject of hearing, such as Harvey Fletcher's "Speech and Hearing," were placed in evidence in support of Mr. Hammond's testimony.

The witness went on to state that so far as Dr. Borer's tests were concerned they cannot be interpreted except so far as the start of the lines of the harmonics which "stick up" highest were concerned and that if you cut off two-thirds at the bottom of his charts you would not change the effect of what you heard, but would be "merely throwing away useless data."

Referring to Senator Richards' testimony as to "a faint dash," etc., he characterized it as not couched in scientific language and asserted he did not understand the senator's meanings.

Alarm Clock Disturbs Peace

At this point the drone of scientific testimony was interrupted by an attempt to introduce in evidence a wave analyzer test of the buzzer of an alarm clock, which, it was set forth, had recorded up to the fiftieth harmonic. The tone of this clock was described by the witness as "not beautiful." Immediate objection to the introduction of the unbeautiful clock as evidence

was made by Colonel Chantland for the government. The difficulty was settled for the time being when Judge Horner ruled that the clock might be marked for identification, and thus it entered the case, marked as "respondent's exhibit No. 44," but it was not admitted as evidence. More discussion led to the ruling that it was "impounded" as an exhibit. The government counsel declared that the clock was not an organ.

"Neither is the wave analyzer," retorted Mr. Williams.

All of the colloquy between counsel was stricken from the record simultaneously with the entry of the clock to the collection of exhibits. So warm did the debate become that it would have been interesting to subject it to a wave analyzer test. Mr. Williams accused Colonel Chantland of being "nasty" and assured him that "you are not alone in the ability to be nasty."

"A gentleman does not interrupt," came back the colonel.

Mr. Chantland further said that the sound of the alarm clock "has no bearing on the issue of Hammond's ability to reproduce organ music." A day devoted to the science of sound closed late in the afternoon with a lively display of temperament.

Tells Results of Tests

When the testimony of May 27 was opened with Mr. Hammond still on the stand the witness testified concerning the University of Chicago tests. He stated that in the test in which fifteen students were asked to distinguish between the Hammond instrument and the university chapel organ thirty guesses were offered and that there were 185 errors in a total of 372 possibilities, while in seventy-eight instances the students were uncertain.

The jury of nine musical experts, the majority of them organists, made eighty-seven errors out of a possible 270. The record as presented by the witness was as follows:

	Right	Wrong
Whitehouse	24	6
Clippinger	25	6
Spach	24	6
Lester	19	11
Sundstrom	16	14
Saidenberg	15	15
Dunham	20	10
Roberts	22	8
Nelson	18	12

Mr. Hammond next advanced the interesting theory that the "slow speech" of the pipe organ undoubtedly made it very fitting in religious services, whereas dance music was not rendered satisfactorily on the instrument.

"I am betting on a faster attack as more popular," said Mr. Hammond. "Senator Richards says the Hammond organ is good for a night club. Well, so it is, but move it into a church, and the bigger and finer the church the more it sounds like the conventional organ, because the church slows down its speech."

The witness insisted that his instrument was not a radio, as it does not reproduce, but originates, sounds.

Taking up the paragraph in the complaint against the Hammond Company as to the price of a Hammond being a small fraction of that of a comparable organ, the witness said that his invention was sold to a large extent on a price appeal and that in nearly every case the church was handicapped by lack of funds. As to its comparison with a pipe organ costing \$10,000, the statements in advertising, he admitted, were based on hearsay, but he added: "I think it is comparable to organs worth \$10,000. The fact is, after the tests at the University of Chicago, it might fairly be said to be comparable to the organ at the university."

With this closing thought the day's testimony came to an end.

Explains Unbelievable Beauty

Mr. Hammond began his fourth day on the stand on the morning of May 28. The first questions were as to statements made to the witness by organists to the effect that the electronic organ was equal to a \$10,000 pipe organ. Mr. Hammond named several and promised to produce letters, etc.

Mr. Williams, his counsel, then put this question: "I call your attention to the paragraph in the complaint as follows: 'Its introduction means that real

organ music is possible in any home at no greater cost than a good piano.' Give me your honest judgment as to whether the Hammond Company can properly make that claim for its instrument."

The answer was: "In my judgment it is true for the following reasons: Its introduction is a recent thing. 'Real organ music' is a phrase. There is no shadow of doubt in my mind that this instrument is an organ. This description will spring spontaneously from the lips of anyone who hears this new instrument. There is no doubt whatever that it is a real organ and produces real organ music."

Asked next as to the claims that it offers "unbelievably beautiful" music, he answered that this was a matter of taste. "Beauty is a thing to appreciate; it is not a question of fact—not something you can weigh or measure. 'Unbelievable' is a fair statement; it means that such things were 'unbelievable' before this instrument was introduced."

The comparison of the Hammond with a piano of the same price Mr. Hammond considered "sincere and truthful."

Mr. Chantland moved to strike out the testimony setting forth the witness' alleged reasoning justifying the use of the word "unbelievable" as "quibbling—not reasoning." A ruling was reserved.

Further questions dealt with Mr. Hammond's familiarity with advertising and with music. He told of the purchase of much advertising by his company. As to music he mentioned having attended the best concerts and operas in Chicago, in New York, while he lived there, and during his youth when he was a boy in school in Germany. In Germany he had attended opera twice a week and had heard "Tannhauser" eleven times. While not a performer, he was a musical "fan" of a confirmed type. Often in France and England he had "siped" in opera. As a result of his cultivation of a love for music he testified that he believed the claims made for his invention were justified.

Again taking up the price comparison, the witness stated that the claims made applied to a pipe organ as well as to a piano.

"You can buy pipe organs for less money, but they are not organs comparable with this one. Any pipe organ comparable with this one costs more money."

In the University of Chicago tests Mr. Hammond declared the purpose was to make the Hammond play music to sound like the pipe organ, with all the families of tone. He denied that any attempt was intended to make the university organ sound like a Hammond. Proceeding, he said: "The Hammond can do so many things a pipe organ cannot do. The average person wants flexibility. Often the children play it in the home. Not all play classical music. They want jazz. If by some trick you could put up the University of Chicago organ in a package no larger than the Hammond you could not sell it to Jesse Crawford or to night clubs. This offers an enormous market. This is not to say that the pipe organ is not good as a pipe organ, but that on the Hammond you can do other things. The pipe organ may be suitable for Bach, but the public wants to play popular melodies."

Go Into Degrees of Infinity

Mr. Hammond next was asked as to the claim that his invention "covers the entire range of musical tone color," and he said that this was true in the sense that the steps and gradations possible were so small. "Tone colors," he added, was a very limited phrase. It did not mean that his instrument sounded like a piano. As to the "infinite variety" he said that the only thing that could be discussed was the word "infinite." Dr. Barnes, he recalled, testified that he could discern seventy-five distinct tone qualities on the Hammond and Senator Richards fifty. There were, the witness said, 263,000,000 qualities that could be supplied, whether the ear could recognize them or not. "That is certainly infinity in a practical sense."

That any sustained tone could be produced he said was "literally" true "if tone means as perceived by the ear—not as a matter of physics, but of

music." As to the use of the word "marvelous" in advertising he said that was "just an adjective," but added: "I think it is marvelous—people marvel at it." Whether the electronic organ can produce the entire range of tone coloring for the interpretation of classical literature without sacrifice—an issue that bobbed up again—Mr. Hammond expressed the opinion that he can "properly" make the claim—a limited claim—and that there is no question that it is better than the organs Bach knew.

Then came questions as to the production of "real organ music" and Mr. Hammond declared: "The nub of the whole matter is whether this is a real organ. All other questions are secondary. I maintain that it is a real organ. Reality does not depend upon whether it works by air or electricity. Its reality is unquestioned. Whether or not it should be called an organ is beyond my control. If you thought of some other word, such as 'melodeon,' you couldn't make the public see it. 'Organ' is a general word. A number here, including Dr. Barnes, have agreed to this. If the average person says it is an organ it is. As to the beauty of its tone, that is a matter of judgment."

Q.—Let me call your attention to the statement of Mr. Barnes that a thunderous diapason can be produced only by organ pipes. A.—The word "diapason" conveys something to the mind. Senator Richards said it meant nothing. If so, I can't see that we are claiming much of anything. "Thunderous diapason" is rather vague, but you can do it with electricity as well as with pipes. Thunder in itself is electrical.

After the laugh over this sally had subsided Mr. Hammond continued: "I am willing to say that the pipe organ is a fine instrument, but to say that it cannot be improved upon is ridiculous. If it is a fact that organs have not been improved in 100 years, as Senator Richards says, I maintain that they will be, whether I do it or not."

Mr. Hammond visualized a new school of composition whose members would write especially for his organ after they find out what it will do. "We are able to sell to people who would not take any pipe organ at the same price," he added. "We have done very well to compete with the organ in its field. It would be a different thing if they tried to compete with us in our field. It is inconceivable to me that the instrument can stay without improvement."

Earthquake and Calliope Add Testimony

The afternoon session began with a demonstration of the Hammond instrument in the court-room. John Hammond reproducing for the entertainment of the audience the rumblings of the San Francisco earthquake, a guitar solo, a xylophone, a dance orchestra, a calliope at the circus, a whistler and dog, a locomotive whistle and other classics not found on service lists. Mr. Hammond, still on the witness stand, pointed to this demonstration as supporting his statement that his instrument had capabilities not possessed by the pipe organ, and that in this respect it provided a "noticeable improvement."

"My point is," he said, "that it provides the ability to play fast, and that it has sharp attack. It is a question whether the listener considers it an improvement."

The scientific testimony was then resumed. The Western Union's method of sending waves of different frequencies over the wire was brought up; if it were true that various frequencies could not be combined this would not be possible, Mr. Hammond declared.

Q.—Senator Richards said here that a chorus effect cannot be obtained in any instrument over a loud-speaker and that the Hammond is simply a radio with keys. A.—A chorus can come over a radio.

Asked concerning other assertions of the senator Mr. Hammond declared that "he used words in such a strange sense that I don't understand them."

Q.—As to the statement that the tests of Dr. Boner afforded complete proof that the charges of the complaint are true, what is your answer. A.—Dr. Boner's conclusions mean nothing except in connection with other data. The only way in which

you can interpret the results is by comparing them with other tests. The charts could not afford proof by themselves and could merely serve as the basis for scientific experiments.

The witness denied that there was an attempt at a "trick" test at the university.

Q.—Was there any trap or deception so far as testing the ability to detect differences in notes was concerned? A.—The test was as fair as I know how to make it.

Reverting to Dr. Boner's tests Mr. Hammond said that the charts offer "to interpret visually what the ear hears. It is this point on which I disagree. The data are one thing; his interpretations are another."

A new effort was made at this point to introduce the results of the test of the sweet music of the alarm clock.

"I object," shouted Colonel Chantland. "We are not trying the alarm clock." The objection was sustained.

Late in the afternoon Mr. Hammond's direct examination was ended.

Colonel Chantland, cross-examining the witness, asked: "Are you willing to rest your standing as a scientist on the statement that nothing under 10 percent on the Boner charts mattered?" A.—It is not always thus. Each situation is different.

Porter Heaps Tells of Recitals

Porter Heaps was recalled on the morning of May 29 and was asked all about his recitals and about the programs he gave on Hammond electronic organs. He said he played classical literature such as the leading recitalists placed on their programs. Interrogated as to the claims that the Hammond was capable of producing an "infinite variety" of tone and "producing the entire range of tone coloring necessary for the rendition of classical music without sacrifice," Mr. Heaps testified that the instrument is "perfectly adequate," and he dwelt on its quick response and the wide dynamic range for every tone. A long cross-examination for the government at times disturbed the entente between the counsel and witness, if such there was.

C. J. Zimmerman, secretary and sales manager of the Wicks Organ Company, who was a witness for the government at the hearing in March, was called by the defense to bring in papers and letters and to read various replies to postcards, etc., with reference to sales prospects and competition with the Hammond. This provoked a prolonged clash, the government opposing the admission of the letters. They were not admitted. The examination evidently was calculated to show that demonstrations, etc., rather than any literature or advertising influenced sales of the electronic instrument.

C. V. Merrill, assistant general manager of the Hammond Clock Company, the next witness, was asked concerning sales lists and introduced a number of programs of recitals on Hammond instruments, of several May festivals at which the Hammond was used and of orchestral concerts in which it was utilized, including performances conducted by Sir Thomas Beecham, Deems Taylor, Sir Hamilton Harty, Koussevitsky, and others. Advertisements that appeared in orchestra programs also were read, as were letters of commendation from various musicians. Mr. Merrill testified that no purchaser of the instrument his company manufactures had yet asked for money back.

Mr. Zimmerman then was recalled and was the last witness before adjournment for the day. It was then announced that the defense hearing was to be resumed in New York City June 8. Later the New York hearing was canceled.

Recitals by Van Dusen Pupils

Mario Salvador, a pupil of Frank Van Dusen, played a recital at Rockefeller Memorial Chapel of the University of Chicago Sunday afternoon, May 16. Mable Fulton Weiger, a pupil of Mr. Van Dusen, is broadcasting recitals over station WMBI every Monday from 6 to 6:30 p. m. Mr. Van Dusen presented his pupils Edward Crum, Washington, D. C., and Milton Johnson, pianist, of Milwaukee, in a joint senior recital at Pierce Memorial Chapel, Wheaton College, May 25.

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The new organ will have four manuals and pedals, with preparation for the future addition of an Antiphonal section.

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COMMENCEMENT HELD BY GUILMANT SCHOOL

ORGANISTS WIN DIPLOMAS

Carl Gold Medal Goes to Richard T. White; Silver Medal to La Vonne T. Goodale — Scholarships Provided for Next Year.

The thirty-sixth commencement exercises of the Guilman Organ School, founded by Dr. William C. Carl, and directed by Willard Irving Nevins, were held in the First Presbyterian Church, New York, June 1. A large audience gathered to hear an interesting program by the class of '37, assisted by Amy Ellerman, contralto of the First Presbyterian Church and a member of the Guilman faculty.

As alumni, faculty and students entered the church, Anna Shoremount, postgraduate of the class of '36, played Guilman's March on a Theme of Handel. Following the invocation by the Rev. Dr. J. V. Moldenhawer, pastor of the First Church, Bonnet's "Caprice Heroique," Franck's "Piece Heroique," Karg-Elert's "The Soul of the Lake" and the Introduction and Allegro from Guilman's First Sonata were played by Isabel B. Providence, Marie Hart Migkins, Richard T. White and Leda Carole Burt, respectively, of the class of '37. Miss Ellerman's singing of the recitative and aria "Adieu," from Jeanne d'Arc, by Tchaikowsky, evoked hearty and prolonged applause.

The concluding organ numbers were Bach's Fugue in D major and the Finale from the Fifth Symphony by Vierne, played by Arthur B. Paulmier, Jr., '37, and La Vonne T. Goodale, '37, and the Fantasia and Fugue on the Chorale "Ad Nos, ad salutarem undam," by Liszt, in its complete form, played by Edith Underwood Porter, postgraduate '37.

Guilman graduates have built up an enviable reputation for brilliancy, interpretative power and poise in their playing and the class of this year sustained that reputation. Much of the program was memorized.

Before making the presentation of the William C. Carl gold medal and other awards, Mr. Nevins paid a tribute to the untiring devotion of the late Dr. Carl in developing the school. He recalled his inspiration as a teacher and his remarkable interest in the problems of his many pupils. Mr. Nevins announced that a scholarship fund for next season had been provided by Mrs. Philip Berolzheimer, by Mrs. Elsie Carl Smith, niece of the late Dr. Carl, and by a bequest from the estate of Lucy Stella Schieffelin. One of the scholarships will be known as the William C. Carl memorial scholarship and another as the Lucy Stella Schieffelin memorial scholarship. They are open to competition in September.

The Carl gold medal was won by Richard T. White, and for attaining the second highest general average in the final examinations of the school year La Vonne T. Goodale was awarded a William C. Carl silver medal. Miss

RICHARD T. WHITE



Christina Senteleber received a prize of copies of the First Symphony of Guilman, the First Symphony of Vierne and the Sixth Symphony of Widor for a general average of 91½ in the first year examinations.

The diplomas were presented by Dr. Moldenhawer. For the recessional George William Volkel, postgraduate, '26, played Rollo Maitland's Concert Overture.

Following the program many prominent musicians attended a reception in the chapel of the church.

A summer session of the school will be held for five weeks beginning July 6 and the fall season will open Oct. 5.

Death of Mrs. Philipp Wirsching.

Mrs. Anna A. Wirsching, 75 years old, widow of Philipp Wirsching, died at her home in Salem, Ohio, June 4, after seven weeks' illness. Mrs. Wirsching was born in Salem Dec. 5, 1862, the daughter of Alfred B. White. She was graduated from the Salem high school in the class of 1880. Her husband and one son, Arthur A., preceded her in death. Mr. Wirsching was founder of the Wirsching Organ Company, which was at Salem for many years, and he was one of the best-known organ men of his generation. Mrs. Wirsching leaves two daughters, Elizabeth and Mary, and two sons, Clarence Eddy Wirsching of Montclair, N. J., and Charles P. of Chicago. Funeral services were held at the Church of Our Saviour.

"O ZION"

By Horace Alden Miller

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A word from Vierne, Organist of Notre Dame, Paris, France

"When you shall see Mr. Skinner tell him that I should be delighted if my opinion of his organs could be of any use to him. It is already ten years since my American tour, and my recollection of it is as precise as though it were yesterday. I still have, in my ears, the memory of those magnificent timbres and in my fingers that of the marvelous touch of the instruments of this very great builder. I have retained an unforgettable joy in them, and he can proclaim this publicly in reproducing this passage of my letter."

On hearing an organ built by Mr. Skinner, Mr. Vierne said: "If I had had an organ like that when I was a young man, it would have changed the whole character of my compositions."

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THREE MANUALS WITH ANCILLARY DIVISION

Our Lady of Mt. Carmel R. C. Church New York, N. Y. Gallery Organ and Console—Sanctuary Organ and Separate Console.

St. Paul's R. C. Church Los Angeles, Cal. Gallery Organ and Console—Sanctuary Organ and Separate Console.

First United Presbyterian Church Steubenville, Ohio Chancel Organ — Echo Organ.

THREE MANUALS

St. Michael's Church and Monastery Brooklyn, N. Y.
 Holy Family R. C. Church Scranton, Pa.
 Central Synagogue New York, N. Y.
 St. Bartholomew's R. C. Church Chicago, Ill.
 McKendrie M. E. Church Nashville, Tenn.
 Fourth Reformed Church Kalamazoo, Mich.
 First Baptist Church Harlingen, Texas
 St. Vincent de Paul Church New York, N. Y.

TWO MANUALS

First Presbyterian Church Harrisburg, Ill.
 First M. E. Church Macon, Miss.
 Zion Norwegian Lutheran Church Brooklyn, N. Y.
 St. John Lutheran Church New Britain, Conn.
 Concordia Lutheran Church Manchester, Conn.
 First Baptist Church Alexandria, Va.
 St. Casimir's R. C. Church Hammond, Ind.
 First Presbyterian Church Brighton, Colo.
 First M. E. Church Ft. Morgan, Colo.
 St. Paul's Baptist Church Westchester, Pa.
 First Presbyterian Church Victoria, Texas
 Immaculate Conception Church Brownsville, Texas
 First Church of Christ Scientist Flint, Michigan
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 St. Mark's Lutheran Church Asheville, N. C.
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Small two-manuals of six ranks or less and Petit Ensembles are not listed.

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HORACE ALDEN MILLER "RETIRES" TO COMPOSE

IOWA LOSES ABLE ORGANIST

After Thirty-three Years at Cornell College, Mount Vernon, Iowa, He Will Go to California—Has Achieved Fame as Composer.

Horace Alden Miller, the sage of Cornell College, Mount Vernon, Iowa, senior member of the musical faculty at this strong college, and one of the outstanding organists of Iowa, retired in June. "Retired" is hardly the accurate word, for Professor Miller will move to Altadena, Cal., to make his home and to continue his composition, to which he expects to devote himself in a way that was impossible while he was doing his regular work at Cornell. Professor Miller's compositions for the organ have been growing rapidly in popularity and now adorn the best programs of organ recitals.

At its commencement in June, Cornell College conferred the degree of doctor of music on Professor Miller.

During his thirty-three years on the Cornell faculty Mr. Miller has devoted himself to making more musical that American land of milk and honey "where the tall corn grows."

Horace Alden Miller is a native of Illinois, having been born at Rockford July 4, 1872, but he moved to Iowa when he was a small boy. In 1896 he was graduated from Cornell College. In 1904 he received his diploma from the Oberlin Conservatory of Music, that mother of many organists. Further study was pursued in 1911 and 1912 in Munich and in 1925 and 1926 in London.

From 1907 to 1914 Professor Miller was director of the conservatory of music at Cornell, but he resigned the directorship to assume a position as teacher of organ and theory, so that he might have more time for artistic, rather than administrative work, and for study and composition.

Professor Miller is the composer of a number of songs, including the "Moon Series," to words of Vachel Lindsay, and "Four Indian Themes," published by Breitkopf & Haertel in Germany. The Clayton F. Summy Company brought out his "Melodic Views of Indian Life," the Arthur P. Schmidt Company has in its catalogue his "Indian Song" for girls' chorus, and Gray has published six of Professor Miller's organ numbers. There are various other works as yet not published, including "Symphonic Sketches," for orchestra, and pieces for organ, violin and voice. His latest published works are "Three Pieces from the Indian World" and "Six Pieces from the Negro World." A volume entitled "New Harmonic Devices," a treatise on modern harmony, brought out by the Oliver Ditson Company, is one of Professor Miller's most important achievements and has received the highest praise from critics and theorists.

In 1909 Professor Miller married Miss Luella Allbrook, also a teacher at Cornell College. Mrs. Miller has

HORACE ALDEN MILLER



lived in Mount Vernon since she was 9 years old and was graduated from Cornell a year after her husband.

Although primarily an organist Professor Miller taught every kind of instrument except the strings, as well as theory, in his early years. He used to hold his classes, before they grew too large, in the music room of his home, and students while waiting their turn would chat with Mrs. Miller in the kitchen. It was largely through his efforts that the symphony orchestra at the college has flourished and grown. Professor Miller often took time outside his routine work to teach students to play brass or woodwinds in order to piece out the orchestra, which he has taken on an annual spring tour for thirty-one years.

The Royal Purple, yearbook of Cornell College, issued in June, is dedicated to Professor Miller.

Professor Miller played his last recital at the college on the large four-manual Kimball organ on commencement Sunday.

Sacred Music Festival in Worcester.

A festival of sacred music was held at Wesley Church, Worcester, Mass., June 5 and 6 under the direction of Ruth Krehbiel and Arthur Leslie Jacobs. The festival was attended by a number of choirs from out of the city. This is the second of these affairs which bring together the choirs and directors who attend Mr. Jacobs' summer school. The speaker, the Rev. Felix G. Robinson, is a member of the faculty of Westminster Choir School, teaching worship and liturgy. In a concert by the combined Central and Wesley choirs these anthems were sung: "O Praise the Lord of Heaven," Arensky; "We Praise Thee," Arensky; "Song of Mary," Fischer; "Father Most Holy," Christiansen; "Show Me Thy Way, O Lord," Thompson; "All in the April Evening," Robertson; "Hear My Prayer," Arkhangelsky; "How Lovely Is Thy Dwelling-Place," Brahms.

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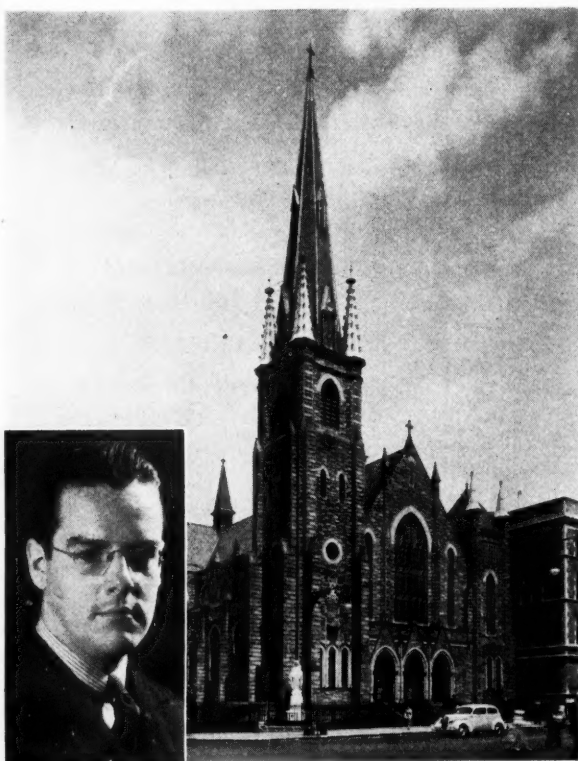
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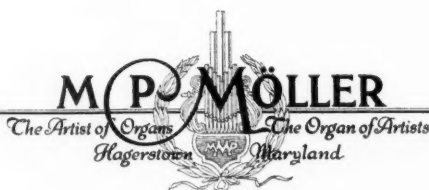


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Results of the 1937 Guild Examinations; Those Who Pass Test

Announcement is made by the examination committee of the results of the 1937 tests for the Guild certificates. The results are listed herewith by centers at which the examinations were given, with the names of those who passed, the letter "A" referring to the associateship and the letter "F" to the fellowship:

Albany—Two candidates (one fellow, one associate). None passing.
Atlanta—Two candidates (one fellow, one associate). None passing.
Boston—Six candidates (two fellow, four associate). None passing.
Chicago—Three candidates (all associate), of whom the following passed: Raymond Allen Smith and Burton Lawrence.
Cincinnati—Three candidates (all associate). Passed: Mrs. Lucille S. Meyer and Emil M. Woodward.
Cleveland—Seven candidates (one fellow, six associate). Passed: Prudence H. Fish (A.), Kathleen M. Funk (A.) and Jeanne Seitz (A.).

Headquarters—Thirty-four candidates (eight fellow, twenty-six associate). Passed: Grover J. Oberle (F.), Thomas Matthews (F.), Michael A. Greene (A.), Heinz Arnold (A.), Richard T. White (A.), Hawley Ades (A.), Claude Means (A.), Robert W. Morse (A.) and Alice C. Hansen (A.).

Los Angeles—Five candidates (three fellow, two associate). Passed: Alexander Schreiner (A.).
Memphis—One candidate (associate). None passing.

Minnesota—Two candidates (both associate). None passing.
Omaha—Two candidates (both associate). Passed: Evelyn L. Smith.

Philadelphia—Five candidates (two fellow, three associate). None passing.
Portland, Ore.—One candidate. Passed: Lauren B. Sykes (A.).

Pittsburgh—Four candidates (all associate). Passed: G. Logan McElvany (A.).
San Francisco—Two candidates. Passed: Frederick Freeman (A.) and Mrs. Winifred Jolley Bengson (A.).

Seattle—One candidate. Passed: Arthur Chubb (A.).

St. Louis—Three candidates (all associate). None passing.

Tulsa—Two candidates (one fellow, one associate). None passing.
Washington, D. C.—Four candidates (one fellow, three associate). None passing.

Seranton—One candidate (associate). None passing.
Indiana—Four candidates (one fellow, three associate). None passing.

Milwaukee—One candidate. Passed: Sister M. Clarissima, O. S. F. (A.).

Comments of the examiners at headquarters on the organ tests are as follows:

The two organ examiners at head-

quarters regret that they could not conscientiously pass more of the candidates. The prepared pieces were, for the most part, well presented; but the other musically requirements were not properly prepared, and caused most of the failures in the keyboard tests here at headquarters. It should be remembered that two-thirds of the credit points must be carried outside the required pieces. Candidates should, for their own advantage, practice transposing, modulating, improvising and adding parts to given melodies as well as basses. I hope that suggestions along these lines will help to produce more satisfactory results.

CHARLES HEINROTH.

As one of the examiners at headquarters I was impressed with the mediocre knowledge of keyboard harmony displayed by a majority of the candidates. Few of the applicants for associateship were able to harmonize even moderately well the simple melody at the organ; few of them could transcribe fluently; and only two or three made their modulations in the form of a four-measure phrase, as called for by the requirements. I should recommend to future candidates that they concentrate on these keyboard attainments, a vital part of any organist's equipment.

HARRY BENJAMIN JEPSON.

A report of the examiners in paper work is as follows:

ASSOCIATESHIP.

Counterpoint.

1. (a) Only one candidate noticed that the C. F. permitted a deferred imitative entry. Students should always look out for a chance to use a C. F. in this way. One or two candidates added third species instead of fourth.

(b) Very few workings showed any imitation at the beginning, and some queer rhythms made their appearance. Whole notes were used far too frequently and caused the music to sag.

(c) Many candidates repeated notes unnecessarily, and failed to get complete chords.

Fugue Answers and Counter-Subjects.

2. In general, both fugue subjects were answered correctly. Many counter-subjects were too great a contrast to the subject, or else were pallid. A little syncopation will usually add distinction to a countersubject.

Questions in Musical History.

3. Good. Many candidates were confused in regard to Alessandro and Domenico Scarlatti. It was startling to read that Beethoven and Saint-Saens preceded Beethoven!

Ear Tests.

4. Excellently done, for the most part.

Harmonization of Melody.

5. Many candidates failed to recognize the florid element in the melody, and harmonized it in a fussy manner. Others were content with a mere background of chords, and made no attempt to write interesting parts for A, T and B.

Figured Bass.

6. Many solutions contained unpleasant clashes and a dull soprano part. In a problem of this kind it is not sufficient to be merely correct according to the figures. All the parts must sing well.

Unfigured Bass.

7. As a rule the soprano part was rather poor. In an example of this nature the final result should sound as if the soprano part had been written first.

Hymn-tune.

8. This question brought forth a lot of hymn-tunes that ranged from the deadly dull to the sentimental. Occasionally the examiners encountered wrong accentuation of words and the use of excessively high notes in the soprano part.

FELLOWSHIP.

Counterpoint.

1. (a) In this rather difficult combination of species the first thing to be sought is smoothness. Every effort must be made to secure a few passing notes in the second species. Far too many of the papers showed a collection of grasshopper-like jumps in the bass and arpeggios in the soprano. In the cadence the leap from the dominant to the supertonic caused many to come to grief.

(b) Candidates must endeavor to enter each part imitatively. Few did so. Frequently moving parts clashed badly through the use of dissonant intervals.

Fugal Exposition.

3. The work was done poorly. Most of the trouble was caused by the employment of poor counter-subjects, with the result that when the free counterpoint was begun the candidate either found himself tied in contrapuntal knots or else wrote cheap harmony.

Orchestration.

4. It should be realized that fairly rapid eighth-note figuration is best allotted to strings rather than woodwind. Much unhappy and impossible double stopping was demanded from the strings. Most candidates scored for eight woodwinds; but there were very few independent second flute, oboe and clarinet parts written, and the sign "2" was almost always missing. Little appreciation of balance of tone was shown.

SUMMARY.

Candidates should strive to:

- Get complete chords.
- Write in imitative style (not necessarily elaborate).
- Avoid hard dissonances.
- In writing for organ to arrange the various voices so that they are comfortable to play.
- Avoid very high or very low notes in vocal writing.

T. FREDERICK H. CANDLYN.

NORMAN COKE-JEPHCOCK.

Harrisburg Election and Banquet.

At a business meeting of the Harrisburg Chapter, held in the Baughman Memorial Methodist Church, New Cumberland, late in May, these officers were elected for the ensuing year: Dean, Mrs. John R. Henry; sub-dean, Clarence E. Heckler; secretary, Arnold S. Bowman; registrar, Miss Laura M. Zimmerman; treasurer, Miss Doris F. Stuart. Three members were elected to the executive committee to serve for three years—Miss Laura E. Garman, Miss Sara K. Spotts and Mrs. George Lehr, Jr.

At this meeting the date of June 15 was set for the annual banquet, which was served to thirty-four guests at the

Old Stone Inn on Trindle road. Following the dinner Dean Henry, who is minister of music at the Fifth Street Methodist Church, introduced her pastor, the Rev. Dr. F. LaMont Henninger, as guest speaker. His subject, "The Relation of the Organist at the Console to the Minister in the Pulpit," was splendidly treated. After this the entertainment was in charge of Miss Garman and Mrs. Nelson Maus, who directed a series of stunts which they called a "musical track meet." The guests were divided into two groups, namely the "celestes" and the "bombardiers," with J. H. Henry and N. G. Maus, cheer leaders, respectively. The noise they succeeded in wringing from their groups was terrific and the races, such as 100-yard dash, pole vault, high jump, etc., were as thrilling as any stadium ever witnessed.

At the conclusion of this hilarious fun Miss Laura M. Zimmerman entertained the guests with "her latest composition—Prelude and Fugue."

May Meeting in Central Ohio.

The annual banquet and election of officers of the Central Ohio Chapter was held May 3 in Columbus at the Taverner Club. A representative group of organists attended. The outgoing dean, M. Emmett Wilson, A.A.G.O., who has served his chapter for the last two years with interest, originality and enthusiasm, presided as toastmaster.

The results of the election are as follows: Dean, Miss Gertrude Schneider; sub-dean, Miss Edith Pedrick; secretary, Mrs. Allen McManigal; treasurer, Mrs. H. P. Legg; registrar, Mrs. A. C. Eide; librarian, Miss Byrdie Lindsey; auditors, James G. Bennett and Ralph F. Lambert; executive committee, A. W. Brandt, George L. Nichols, Eugene Gordon, M. Emmett Wilson, Frederick Mayer, Miss Margaret Evans, Miss Elizabeth Whitley, Mrs. Mildred Burch and Mrs. Leila B. Glenn.

After the banquet the entertainment committee directed the members in games planned especially for the occasion.

G. RUSSELL WING, Secretary.

Hear Works of Western Composers.

The Western Washington Chapter met at the home of Dean Walter G. Reynolds in Seattle the night of May 21. The program consisted of unpublished manuscripts of some of the members. The composers are Joseph Greener, A.A.G.O.; Walter G. Reynolds, A.A.G.O.; and Carl Paige Wood, F.A.G.O.

The following officers were elected for the coming year: Wallace Seely, A.A.G.O., dean; Walter Eichinger, sub-dean; Louise Schenken, secretary, and O. H. Wintner, treasurer.

LOUISE SCHENKEN, Secretary.

News of the American Guild of Organists—Continued

Festival Program

Is Climax to Season for Philadelphia

By ETHEL M. REED

An event that may be classed as promoting the finest and best in church music in Philadelphia was the festival of sacred music held May 26 at St. Clement's Church, Philadelphia, under the auspices of the Pennsylvania Chapter. A chorus of sixty-five voices under the leadership of Harry C. Banks gave a magnificent performance of a well-chosen program which, beginning with the Bach motet "I Wrestle and Pray," and closing with a glorious rendition of the Holst "Psalm 148," was a great achievement in church music. Probably the most effective number of the evening was the Brahms "All Flesh Is Grass." Three numbers by contemporary composers were presented: "Almighty God," Whitehead; "Souls of the Righteous," Banks (sung a cappella), and "Hymn Exultant," Clokey (with organ and tympani accompaniment). This last was well-performed, especially the very lovely solo, which was, in this case done by the entire chorus.

Karg-Elert's "Fugue, Canzone and Epilogue," for organ, violin, and women's voices was given with Marie Kennedy as organist, and Raymond Brown violinist. The most ethereal effect of the evening was achieved with the women's voices in the Epilogue. The chorus closed the program with two numbers by Holst. Newell Robinson improvised the processional and recessional. Master Harry Wilkinson gave an excellent reading of the Bach Dorian Toccata and Howard Gamble a brilliant execution of the Finale, Symphony, 5. Vienne. The Zeckwer-Hahn String Quartet, with Jacob Hart, tympanist, gave admirable support. Marie Kennedy was the capable accompanist, as well as the soloist in the Karg-Elert number.

Great credit must be given Mr. Banks for his efforts both in organizing and training the chorus.

A summary of the season of the Pennsylvania Chapter reveals a well-balanced program which included a diversity of events and composers.

The first general meeting was held at St. Matthew's Church, Philadelphia, Saturday evening, Nov. 7. The topic under discussion was "Encouragement of A.G.O. Examinations." Dr. Channing Lefebvre of New York presented the views of the examination committee, of which he is chairman, and a lively discussion followed. The meeting closed with the presentation of certificates to those who passed the examinations of the previous spring.

The next important event was the testimonial dinner to Dr. Henry S. Fry Nov. 12, when the Guild joined with the American Organ Players' Club and the Camden Chapter of the A.G.O. in recognition of his twenty-fifth anniversary as vice-president of the American Organ Players' Club, his twenty-fifth anniversary as organist and choirmaster of St. Clement's Church, Philadelphia, and his tenth anniversary as conductor of the Choral Club of the Musical Art Society of Camden.

Dr. Morrison C. Boyd, F.A.G.O., Newell Robinson, F.A.G.O. (C.H.M.), and Wallace D. Heaton, A.A.G.O., were the performers at a Guild service held Sunday evening, Jan. 31, at the Old First Evangelical and Reformed Church in West Philadelphia. The service included an improvisation by Mr. Heaton, who also conducted the choir of the church in Gounod's motet "Gallia." An address was delivered by Dean Harry C. Banks, A.A.G.O., on the purposes and functions of the Guild.

Feb. 2 the Guild met at Holland's restaurant with no other purpose in mind except a good dinner and a good time. Our guest speaker was Don Rose, noted columnist, who kept us highly amused and entertained.

A recital by four of the five successful

candidates in the 1936 examination was given March 8 at St. James' Episcopal Church. The organists participating were Ethel M. Reed, A.A.G.O., Wallace D. Heaton, A.A.G.O., John M. Klein, A.A.G.O., and Howard L. Gamble, F.A.G.O. (C.H.M.).

Miss Line Zilgien of France was presented Feb. 8 in a recital at St. Clement's Church, Philadelphia, under the auspices of the American Organ Players' Club and the Pennsylvania and Camden Chapters of the Guild.

April 5 a dinner and reception took place at the Art Alliance for E. Harold Geer, conductor of the Vassar College choir. Dr. Geer gave us interesting reminiscences of Widor, with whom he studied.

The annual meeting and election of officers was held May 8 at St. James' Guild-house, Philadelphia. The meeting was preceded by a dinner. The officers elected are: Dean, Harry C. Banks; sub-dean, Newell Robinson; secretary, Roma E. Angel; treasurer, Arthur G. Bryan.

Closing Event in Michigan.

The Michigan Chapter concluded its activities for the season with the annual trip to Christ Episcopal Church in Cranbrook (William Hall Miner, organist and choirmaster) June 8. Our guests of honor were: Paul H. Eickmeyer, A.A.G.O., minister of music at First Congregational Church, Battle Creek, and Henry Overley, A.A.G.O., organist and choirmaster at St. Luke's Episcopal Church, Kalamazoo. Dean Halverson introduced the guests, and greetings were exchanged. The Rev. W. Hamilton Aulenbach, associate rector of Christ Church, conducted the service in the church. A short carillon recital was played by Mr. Miner immediately preceding the service. Mr. Eickmeyer played an enjoyable recital on the four-manual Skinner organ; his selections were: Chorale Preludes, "Dearest Jesus, We Are Here," "The Old Year Hath Passed Away," and "Lord God, Now Open Wide Thy Heaven." Bach; "Starlight." Karg-Elert; Scherzo, Symphony 4. Widor. Aria in D. Andrews; "Con Grazia." Andrews; "Marche Religieuse." Guilman. Mr. Overley delivered an address on "Some Practical Aspects of Choir Training," which embraced many important and constructive points.

ERNEST J. KOSSOW, Secretary.

District of Columbia.

The monthly business and social meeting of the District of Columbia Chapter was held Monday evening, June 7, in the parish hall of Epiphany Church, with Charlotte Klein, F.A.G.O., the dean, presiding. The transfer of D. Sterling Wheelwright from the Utah Chapter was announced. Also the death of Albert W. Harned, for many years a member of the chapter, which occurred May 29. Resolutions were adopted by the chapter, and copies were ordered sent to the bereaved family and spread upon the minutes. A rising vote of congratulation was extended to our dean over the honorary degree of doctor of music conferred by the Boguslawski College of Music in Chicago June 12.

The final recital of the 1937 residence series was held June 3 at the residence of Mrs. Anne Archbold. Ruth Vanderlip, organist, and Conrad Bernier, pianist, were heard in a program of rare merit. As a fillip for our spirits during the summer we are to look forward to a recital by Dupré Oct. 24. The program feature of the evening was an illustrated talk on "A Summer in Northern Europe," by Mrs. J. S. Montgomery, who told in her charming way of her experiences abroad last year.

This meeting was the last at which Miss Klein as dean presided. A most successful term has been completed, during which an outstanding series of recitals, played by members of our own chapter, as well as those by Pietro Yon and Allan Bacon, has been given, and the business of the chapter was conducted most efficiently. The program features of the monthly meetings

have been of unusual interest, departing from the customary brief recital and having instead a series of illustrated addresses.

MRS. JOHN MILTON SYLVESTER, Registrar.

Wisconsin Chapter Events.

The annual meeting of the Wisconsin Chapter was held in the parlors of the Congregational Church at Wauwatosa May 15, and the following officers were elected for the year: Dean, Arthur Knudson; sub-dean, Mrs. Gertrude L. Barr; corresponding secretary, Miss Frieda Diekmann; treasurer, Mrs. Eva Wright; registrar, Mrs. Leona N. Whelan; members of the executive committee for three years, Mrs. Fred Foster and Mrs. Lauretta Cotton.

On the evening of June 15 the chapter and friends were guests of the Bradford Piano Company, Milwaukee, representatives for the Hammond electric organ in Wisconsin. Elwyn Owen, organist of Plymouth Congregational Church, had made special two-organ arrangements of the following numbers: Debussy's "Afternoon of a Fawn," the Scherzo from Mendelssohn's "Midsummer Night's Dream," Beethoven's Minuet in G and the Fugue from the Passacaglia and Thema Fugatum in C minor by Bach. Mr. Owen and Elmer Ihrke, organist of the Lake Park Lutheran Church, played the duets on the two Hammond instruments installed in the music hall at Bradford's for the occasion.

Besides this program Arthur Arneke of Second Church of Christ, Scientist, played the Finale from Act 2 of "Madame Butterfly," Puccini; "Flight of the Bumble-bee," Rimsky-Korsakoff, and the Toccata from "Widor's Fifth Symphony, and Earl Morgan of St. Paul's Episcopal Church played the Scherzetto, Vienne; "Dreams," McAmis, and "Divertissement," Vienne. At the conclusion of the program Guild members were invited to try the Hammond instruments. Refreshments were served and all the guests expressed to Hugh W. Randall, president of Bradford's, their sincere appreciation for a delightful evening.

LEONA N. WHELAN, Registrar.

Annual Report for Virginia.

At the last annual meeting of the Virginia Chapter a motion was made and carried to have only four meetings this season besides the annual meeting and banquet, these meetings to be held in October, December, February and April, with the annual meeting in May. The three program meetings were planned by the program committee, composed of Mrs. Flaxington Harker, Mrs. B. P. Vaden and Charles Craig, Jr.

An unusually large audience gathered at All Saints' Church in October when Mrs. Ruth Davis and Charles Craig, Jr., organists, and Mrs. Ernest Stires, guest soprano, presented a joint recital. In December a Christmas carol service was held in Grace Covenant Church, Richmond. Several of the adult choirs participated and were assisted by Mrs. Doddson, violinist, and Louis Weitzel at the organ, with Mrs. Harker directing. In February a hymn festival was presented in Pace Memorial Church. This service was different from anything we have attempted before and many favorable comments were heard.

On Oct. 24 our chapter was shocked and saddened by the death of our dean. Mr. Harker had been ill for a long time, but his real condition was not generally realized because of the fact that he continued with his work and succeeded in concealing his feelings from those with whom he came in contact. Jan. 17 a tribute was paid to Mr. Harker by many of the churches in Richmond, the choirs singing one of his anthems or the organist playing one of his compositions.

Since October Mr. Weitzel has carried on the work of the Guild and with the assistance of the program committee has made this season a very interesting one.

Brilliant Close for

Union-Essex Season; Richardson New Dean

By WILLARD L. WESNER

At the annual meeting of the Union-Essex Chapter of New Jersey, held June 7 at the Prospect Presbyterian Church, Maplewood, the brilliant musicianship of the recitalists, a review of the year's accomplishments and the finest of good fellowship among those present combined to make the occasion a most interesting and inspiring one. Miss Lilian Carpenter, F. A. G. O., assisted by Manetta Hewitt, soprano, rendered a program of artistic merit long to be remembered by their appreciative listeners. The program was as follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Schmücke Dich, O liebe Seele," Bach; voice, "The Lord's Prayer," Malotte; Allegro from Second Symphony, "Lied" and "Divertissement," Vienne; voice, "The Greatest of These," Bitgood; "Chant de Mai," Jongen; Finale, Franck.

After the recital a business meeting under the direction of Dean Walter N. Hewitt was conducted. Reports of officers were read and approved, whereupon the nominating committee presented a slate for the ensuing year. The registrar was instructed to cast a ballot for the following officers who will guide the chapter's 1937-8 affairs: Dean, Lee H. Richardson; sub-dean, W. Norman Grayson; secretary, Roberta Bitgood; treasurer, Robert Pereda; registrar, Willard L. Wesner; auditors, Leslie Leet and Arthur Straight; executive committee, Walter N. Hewitt, Henry Hall Duncklee and James Philipson.

During the past two years the Union-Essex Chapter has been fortunate in having Dean Walter N. Hewitt, A. A. G. O., at its helm. Not only has he proved to be one of the most capable and aggressive deans in the chapter's history, but his outstanding leadership has been instrumental in promoting and achieving, on behalf of the chapter, that for which the American Guild of Organists stands.

Maine Chapter.

The annual meeting of the Maine Chapter was held May 26, at the Brinkler studio in Portland, following the annual dinner at the Hotel Eastland. Plans were made for a summer course of recitals on the Kotschmar memorial organ in the City Hall. These concerts will be given from Tuesday through Friday of each week from July 13 to Aug. 27. This year is the twenty-fifth anniversary of the presentation of the organ to Portland by the late Cyrus H. K. Curtis of Philadelphia in honor of his father's friend, Hermann Kotschmar, for whom Mr. Curtis was named.

Officers elected by the chapter are: Dean, Alfred Brinkler, F. A. G. O., A. R. C. O.; sub-dean, John E. Fay; secretary, Miss Velma Willis Millay; treasurer, Fred Lincoln Hill; members of the executive committee, Mrs. Gratia Wardle Woods, Howard W. Clark and Herbert A. D. Hurd.

VELMA WILLIS MILLAY, Secretary.

Close Season in Tennessee.

The following officers have been re-elected by the Tennessee Chapter for the ensuing year: Dean, Adolph Steuterman, F. A. G. O.; sub-dean, Arthur Hays; treasurer, Mrs. Wicliffe Follin; secretary, Mrs. Robert K. Johnston.

The final meeting of the season was a most enjoyable social at the home of Mrs. E. A. Angier, presided over by Harry J. Steuterman. During the short business session the dean, Adolph Steuterman, reviewed a successful season in which three visiting organists were brought to Memphis and a tri-state convention was held in Little Rock. The chapter this season had eighty-two subscriber members.

News of the American Guild of Organists—Continued

South Shore Chapter Formed at Gary, Ind.; Bethuel Gross Dean

In connection with the south shore music festival which has become an annual feature for the industrial cities along the lake from the city limits of Chicago to South Bend, Ind., the South Shore Chapter of the Guild was launched on May 26. This chapter forms a link between the Illinois Chapter and the Indiana Chapter. Chicago is inconvenient for Guild members in the northern Indiana section and they have been unable to attend meetings in any numbers, while Indianapolis is nearly 200 miles distant.

An installation service of the new chapter was held in the afternoon at the City Church in Gary, Ind., under the leadership of Bethuel Gross, general director of the music festival on the south shore of Lake Michigan. Horace Whitehouse of Northwestern University was guest of honor and Whitmer Byrne of Chicago, dean-elect of the Illinois Chapter, gave a recital on the large Skinner organ, playing these selections: Allegro (Symphony 1), Maquaire; "Benedictus," Reger; Scherzo (Symphony 4), Widor; "Now Thank We All Our God," Karg-Elert.

The officers of the South Shore Chapter are:
Dean—Bethuel Gross.
Sub-dean—William O. Tufts.
Secretary—Alfred B. Dickson.
Treasurer—Carol W. Sawyer.
Registrar—Jean Connally.
Librarian—Helen Henrikson.

Other charter members are: Virginia Bickley, Blanche Bradley, Ivetta Brown, Mrs. Paul DeWitt, Ethel Stuart Gummer, Helen Louise Goedeker, Mrs. Glenn Hannah, Ralph Moore Jones, Dorothy Korn, Norman Leist, Carl Reif, Mrs. P. F. Roberts, Evelyn Tannehill, Kathryn Thomas, Anita Rae Waitlen and Eva Marie Wright.

The afternoon program included a processional and other music by the Cathedral Singers, with Mr. Gross at the organ; a salutation by the Rev. William E. Clark and the charge to the initiates by Horace Whitehouse.

Bethuel Gross presided at the dinner held in the Y. M. C. A. after the service. Committees were authorized to make plans for adding to the membership and for future activities.

Southern Arizona Chapter Formed.

A new chapter of the Guild, known as the Southern Arizona Chapter, has just been chartered. The following officers have been elected:

Dean—Henry N. Switten, Mus. D., A. A. G. O.
Sub-dean—W. R. Voris.
Secretary—John M. McBride.
Treasurer—O. A. Simley, Ph. D.
Registrar—Georgia A. Carroll.
Librarian—Louise Milligan.
Auditors—Clark den Bleyker and Lilian Anderson.

The total membership is twenty-one. The first meeting of the chapter was held May 19 with four absent, immediately following an organ recital given by the first year's organ class at the College of Fine Arts of the University of Arizona, under the direction of Dean Henry N. Switten, Mus. D., A. A. G. O.

Mrs. Martina A. Powell, organist of Trinity Presbyterian Church, Tucson, was appointed to represent the chapter at the convention in Cincinnati.

Incidentally Dr. Switten is leaving the University of Arizona at the close of this academic year to take a post in the East.

JOHN M. MCBRIDE, Secretary.

Arkansas Chapter.

The Arkansas Chapter presented a recital at Hot Springs in the First Methodist Church Sunday afternoon, May 30. John Summers, sub-dean, is organist and choirmaster. The Rev. J. L. Dedman is pastor, and presided. The choir of twenty-four voices was

heard in "Hear My Prayer," Mendelssohn, and "Spring Bursts Today," Van Denman Thompson. Mrs. Sidney Nutt of Hot Springs, organist, was heard in "Paraphrase on a Theme by Gottschalk," Theodore Saul, and "Hymn of Glory," Yon, and concluded the program with Toccata, by Dubois.

Mrs. Morris Jessup, organist at Christ Episcopal Church, Little Rock, played the Chorale Prelude on the Hymn-tune "Rockingham," by Noble; "Humoresque," Yon; First Sonata, first movement, Guilman. Mrs. Irene M. Mathis of Little Rock, dean of the Arkansas Chapter, was present and made a talk on "Opportunities and Responsibilities of Organists in Worship."

Mrs. Sidney Nutt was hostess to visiting organists from Arkadelphia, Malvern and Little Rock at a tea in her garden.

Indiana Chapter Dinner.

Thirty-five members and guests of the Indiana Chapter met at the Cottage on North Pennsylvania street for dinner May 19. Mr. and Mrs. William E. Pilcher, Jr., of Louisville were guests of Mr. and Mrs. Donald C. Gilley. Following dinner we walked over to the Odeon, where we held our business meeting and annual election of officers. The selection of Donald C. Gilley, retiring dean, as official delegate to the Cincinnati convention met with the unanimous approval of the chapter. The election resulted in the selection of the following:

Dean—Cheston L. Heath, M. A.
Sub-dean—Paul R. Matthews.
Secretary—Mrs. Fred Jeffry.
Treasurer—Frederick E. Weber.
Registrar—Mrs. C. A. Brockway.
Librarian—Mrs. Howard Clipping.
Auditors—Donald C. Gilley, A. A. G. O., C. H. M., and Forrest L. Shoemaker.
Executive committee—Mrs. Norma H. Kristian, A. A. G. O., Mrs. E. B. English, Dale Young and Clarence Ebert.

A beautiful program was then given by the choirs of the Arthur Jordan Conservatory of Music and Butler University, under the direction of Donald C. Gilley.

Mrs. OVID H. DUNN, Secretary.

Western Pennsylvania Chapter.

The Western Pennsylvania Chapter had the privilege June 7 of hearing Pietro Yon. Assisted by the Sacred Heart Polyphonic Choir, under the direction of Edgar Bowman, Mr. Yon presented a concert program of great brilliancy. The choir did a splendid piece of work. Most of us in Pittsburgh never realized what beautiful music Edgar Bowman was producing at his Sacred Heart Church. It was a satisfaction to hear such clarity of tone and truthness of pitch, topped off by very interesting interpretation. Bernard B. Wert, organist at St. Patrick's Cathedral in Harrisburg, did an admirable job at accompanying.

The program was as follows: Concerto No. 2, Bach; Chorale Prelude in G minor, Bach; Fantasy and Fugue in G minor, Bach; Magnificat, Sixteenth Century; "Tenebrae Factae Sunt," Palestrina; "Alleluia," Verse and Sequence for Whitsunday, Gregorian Chant, and "O Quam Gloriosum," de Victoria (choir); "Cantilene Pastorale," Guilman; "La Goccia," Remondi; "The Squirrel," Weaver; Toccata, Renzi; "Quae Est Ista," Franck; "Kyrie Eleison," Yon, and "Gloria in Excelsis Deo," Yon (choir); "Concerto Gregoriano," Yon (Pietro Yon, organist; Edgar Bowman, pianist).

LORETTA E. BERGMAN, Registrar.

Visit Famous Organ at Methuen, Mass.

A group of the Rhode Island Chapter members went to Methuen, Mass., Saturday afternoon, May 22, to visit the factory of Ernest M. Skinner and to hear the old Walker organ in the music hall. After Mr. Skinner had explained the work in progress in the different departments of the factory, the group went into the hall to see the historic organ. Roy P. Bailey, retiring dean of the chapter, played a

short impromptu recital to show some of the possibilities of the instrument. The beauty of the massive organ case, the sonority of the ensemble and the ideal acoustics of the hall built for that particular organ created a deep impression on all the members.

HAROLD F. MANDLER, Registrar.

Whitford New England Dean.

The annual meeting of the New England Chapter was held May 25 at the Harvard Musical Association rooms, Boston. There was a brief business session and musical program for violin and piano by Miss Frances Brockman, violinist, and Miss Verona Durick, pianist. A social hour followed.

The following officers were elected for the year 1937-1938: Dean, Homer P. Whitford; sub-dean, Homer C. Humphrey; secretary, George Faxon; treasurer, Raymond Floyd; executive committee, Ann J. Everett, Edward B. Gammons, Maurice C. Kirkpatrick, Carl McKinley, Dowell P. McNeil, Florence G. Wheeler, Marguerite L. Barnes, William B. Burbank and Edward B. Whittredge.

GEORGE FAXON, Secretary.

Hymn Service in Portland.

An audience which filled the auditorium of the Cathedral Church of St. Luke, in Portland, Maine, Sunday afternoon, May 23, followed with close attention the program of the hymn festival service, sponsored by the Maine Chapter. Four organists of the city participated in the program with twelve federated choirs from Portland and other places in western Maine. Organ numbers and the hymn accompaniments were played by Alfred Brinkler, F. A. G. O.; Fred Lincoln Hill, John E. Fay and Howard W. Clark.

The Very Rev. Howard D. Perkins, dean of the cathedral, in his address on the theme, "The Place of the Hymn in Public Worship," stated that the choir, which he termed indispensable to a service of worship, performed as vital and important a part as the minister in leading the people in the worship of God. Speaking of the hymn he pointed out that the principal reason for including it in a service is to "afford the opportunity for the congregation to give utterance to lofty ideals and to implore God for his assistance through life, and to glorify him."

The choirs participating were from Central Congregational, Bath; First Baptist, South Berwick; Wesleyan Singers (Methodist), Auburn; People's Methodist, South Portland; Westbrook Congregational, Westbrook; and Immanuel Baptist, Woodfords Congregational, Chestnut Street Methodist, Wright Memorial Congregational, Stevens Avenue Congregational, Clark Memorial and Congress Square Universalist, all of Portland.

The idea of holding a hymn service was suggested to Dean Brinkler by Mrs. Foster Lane Haviland, chairman of the music in religious education department of the Maine Federation of Music Clubs. It is to be made an annual event.

Rocky Mountain Chapter.

The Rocky Mountain Chapter presented a vesper program Sunday, May 23, at the Central Christian Church, Denver. The song cycle "Our Father," words and music by Peter Cornelius, was given by Mildred Kyffin, mezzo soprano. English translations of the songs were by Dr. Lindsay Longacre of Denver, who made explanatory comment on the music. Mrs. Thomas R. Walker, organist of the Central Christian Church, was at the organ and also played solo numbers as a setting for the songs.

Missouri Chapter Election.

An exceptionally large group of organists gathered for the June frolic of the Missouri Chapter in Clayton, with Christine Doyne Neal as hostess. After a business meeting the new officers were installed. They are as follows: Dean, C. Albert Scholin; sub-dean, Christian H. Stocke; secretary, Wilhelmina Nordman; treasurer, Henry Walser; registrar, Martin Stellhorn;

auditors, Margaret Dies and Arthur Bangert; executive committee members, Mrs. Frank Jewett, Caspar Theissen, William Moritz, Gladys Williams, Arthur Gerecke, George Scott, Jr., Hugo Hagen, Mrs. E. O. Hammon and Mrs. Grace Newman.

MARTIN STELLHORN, Registrar.

Miami Chapter.

Members of the Miami Chapter were entertained May 24 at the home of Mrs. E. R. Treverton in Miami Beach. Supper was served by the hostess, after which a business meeting was held, the reports of the dean, secretary and treasurer being read and approved. The annual election took place, the following names being submitted by the nominating committee:

Dean—Mrs. Gertrude Talbot Baker.
Sub-dean—Mrs. E. R. Treverton.
Secretary—Warner Hardman.
Treasurer—L. A. Oates.

An interesting talk on church music and organs in Japan was given by Miss Margaret Paine, who has resided in the Orient for fifteen years. Miss Paine outlined the system of teaching church music to the young Japanese and also described the native instruments and illustrated their secular songs by singing one of them in the Japanese language. She said, however, that both young and old were enthusiastic over western music and particularly over organs, of which they now had several in the principal cities.

Charles Gilbert Spross as Guest.

An enjoyable evening was spent by the Central New York Chapter at the home of Dr. and Mrs. Helmer in Utica May 25. The guest of honor was Dr. Charles Gilbert Spross, noted composer and accompanist. A program of his compositions was given, with Dr. Spross acting as accompanist. Those taking part included Miss Margaret Griffith, Mrs. Dorothy Helmer, Mrs. Kathryn Lochner and Mrs. Ethel Schreyer. After the formal program punch was served. During the social hour which followed Dr. Spross spoke informally of his experiences as accompanist for noted artists. Later in the evening ices and cakes were served. The evening closed with Dr. Spross playing a Strauss Waltz and "Etude Romantique," dedicated to Dr. Spross by Chaminade. Preceding the program a short business meeting was held, with the dean presiding.

ZILLAH L. HOLMES, Dean.

Hirst Is Youngstown Regent.

The Youngstown sub-chapter of the Northern Ohio Chapter held its annual election of officers June 1 with the following result: Regent, Walter Hirst, A.A.G.O.; Warren; sub-regent, Hazel Wilkins Buchanan; secretary, Lillian Hailstone; treasurer, Lu R. Rowan; new executive committee members, Homer Taylor, Salem, and Bernice Price, Girard.

Following the meeting, held in the home of Mrs. Buchanan, Gertrude MacCartney played several of her own very interesting compositions and Emma Cook, talented elocution teacher and musician, gave readings.

The last meeting of the season was to be a breakfast June 21 in Mill Creek Park, at which time it was expected the new regent would outline next season's work.

HAZEL WILKINS BUCHANAN.

RALPH A. HARRIS

M. S. M., F. A. G. O.

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American Guild of Organists News—Continued

Oregon Chapter Closes Season.

The Oregon Chapter held the final business meeting of the season May 26 in the home of the dean, Mrs. J. Harvey Johnson. Officers elected for the year are: Lauren B. Sykes, dean; Winifred Worrell, sub-dean, and Meta Higgenbotham, secretary and treasurer. After the business meeting a short program was presented by Lucien E. Becker, at the piano; Mrs. Edith Becker, in a group of songs, and Eugene Holm, who sang several numbers accompanied by Miss Higgenbotham. After games arranged by Winifred Worrell and refreshments the chapter adjourned until next fall.

The Oregon Chapter has taken in six new members this year, all outstanding organists; reinstated two, and has in prospect several new members for next year.

Friday evening, June 16, the chapter complimented Dr. Becket Gibbs of New York with an informal evening at the home of Mr. and Mrs. Lucien E. Becker. Dr. Gibbs, who is giving a course here in liturgical and Gregorian music and the history of sacred music, made an inspiring address.

Mrs. J. HARVEY JOHNSON, Dean.

San Jose Chapter Elects.

At the May meeting of the San Jose Chapter, the following officers were elected: Dean, Miss Theresa C. M. Antonacci; sub-dean, Miss Lucille Kirtley, Thurmond; secretary and treasurer, Mrs. Birdie W. Curtis.

Tampa Branch.

A meeting of the Tampa branch was held May 26 at the home of Mrs. Leonard McManus, with the regent, Mrs. Sam M. Kellum, presiding. At the close of the business session a program was presented by musicians from St. Petersburg, including an organ duet by Mrs. Charlotte Pratt Weeks and Mrs. Frank Broadfield, soprano solos by Miss Mo-

nono Durand, accompanied by Mrs. Nella Durand, a paper by Mrs. L. A. Sneary, violin solos by Mrs. Mary Stanford, accompanied by Mrs. Broadfield, current events by Mrs. Elizabeth Rockefeller and an organ group by Charlotte Pratt Weeks.

Mrs. SAM M. KELLUM.

Election by Erie Chapter.

At the first annual meeting of the Erie Chapter, held May 24, the following new officers were elected, their terms to begin Sept. 1:

Dean—Charles H. Finney, A.A.G.O.
Sub-dean—Miss Florence A. Rubner.
Secretary—Miss Doris Faulhaber.

Treasurer—James H. McKeever, F.

A. G. O.

Librarian—Mrs. Katrina Blass

Metzner.

Auditors—John L. Davis and John

F. Krasinski.

FLORENCE A. RUBNER, Secretary.

Hymn Festival in New Britain.

A hymn festival was held at the First Church of Christ in New Britain April 25 under the auspices of the Hartford Chapter. The success of the event, both musically and as a community project, with nine choirs cooperating, was due to the efforts of Elsie J. Dresser, sub-dean of the chapter and organist of the First Congregational Church of New Britain. John A. Lindsay, a member of Miss Dresser's choir and himself conductor of the Wennerberg Chorus and the Mozart Club of New Britain, conducted the united choirs.

ETHEL S. BESTOR, Secretary.

Middelschulte Recitals in Europe.

During his summer stay in Europe Dr. Wilhelm Middelschulte will play a number of recitals. Among those booked before his departure on the Europa June 19 for Bremen were appearances in the Pauluskirche, Hamm, Westphalia, June 27; in the Reinoldikirche of Dortmund, in the Kreuzkirche of Dresden and in the Cathedral in Zurich, Swit-

PAUL BENTLEY



AN ORGANIST WHO IS DEVOTED to his work is Paul Bentley, choirmaster of St. Stephen's Catholic Church, Pittsburgh. In addition to his duties with the parish musical program, he writes original compositions and has recently completed a "Mass in Honor of St. Stephen, Protomartyr." This has received favorable comments from the clergy and musicians of note. Mr. Bentley received the degree of master of sacred music from Duquesne University at the commencement June 9. Mr. Bentley teaches piano and organ and writes articles as a pastime. A recent article on "The Artistic Value of Gregorian Chant" appears in the *Catholic Choirmaster*. He is zealous in the liturgical movement, which is restoring Catholic church music to its proper place and dignity. At St. Stephen's he directs a liturgical choir of men and boys that may be heard every Sunday.

erland. This is Dr. Middelschulte's twenty-fourth round trip between Europe and the United States.

More than Forty Organists

were represented with Recital Programs in the June issue of *The Diapason*.

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Berea Bach Festival Continues Gains in Stature With Years

By WALTER BLODGETT

With each year the Bach festival presented by the musical forces of Baldwin-Wallace Conservatory and the townspeople of Berea, Ohio, gains in stature and musical worth. The fifth annual festival, on June 11 and 12, was almost always highly enjoyable, at all times impressive, and frequently deeply moving. One cannot attend a series of concerts of Bach's music without some inward change for the better. It must be a hardened concert-goer who cannot be affected by such a rich musical experience.

A great share of the success and value of these festivals is naturally due to Albert Riemenschneider, noted Bach scholar, teacher and genial man. The humility with which he conducts and the power he has to inspire those who re-create this music are remarkable. He has more than a love for his task; he has the ability to arrange a program of four concerts which are full of variety, unceasing interest and cumulative effect.

Improvements noted this year were in the soprano and tenor sections of the chorus of eighty voices. The blend of quality was rich and full of authority. The orchestra was splendid. The second and fourth Brandenburg Concerti, conducted by Carl Schuler, were first-rate performances. The students of the conservatory were assisted by a few men from the Cleveland Symphony. It was a joy to hear the expressive *obbligati* for oboe played as beautifully as one may ever hear them by Philip Kirchner, one of the outstanding oboists in this part of the world. It was good fortune also to hear the viola d'amore played by Carlton Booley, who is to occupy the first chair in the new Toscanini orchestra, and Maurice Kessler, director of the Oberlin Conservatory Symphony.

The opening concert of the series was devoted to works of intimate nature. Arthur Kraft, noted tenor, sang three lovely songs from the "Anna Magdalena" and "Geistliche Lieder." At all times during the festival Mr. Kraft gave a superb performance. There was never a lapse in musicianship, vocal ease and security, and, above all, suitability of style. The performance of the Concerto in C major for two harpsichords was interesting, but it should have been exhilarating. It was given an over-cautious performance and seemed to show a lack of preparation. For once Madge Quigley and John Challis, a remarkable and valuable person to the musical world, slipped a bit from their customary excellence. The delightful "Peasant Cantata" was given a jolly, quasi-dramatic performance by Clarabella Johnson, Paul Flood and a chamber orchestra led by Mr. Schluer.

There were few disappointments in the evening of the first day. After a stirring rendition of the cantata "How Brightly Shines the Morning Star" came a recently-discovered aria sung in fine style by Marie Simmelink Kraft. The great Magnificat filled out the evening. It was done in a manner befitting the grandeur of the music. Louise Lerch, soprano soloist for the festival, assisted by Philip Kirchner, made the aria "Qui Respexit" memorable.

Saturday afternoon the third concert opened with the cantata "Great David's Lord and Greater Son," beautifully sung. This was followed by one of the most personal compositions Bach ever wrote, the bass solo cantata "Ich habe genug." The beauties of this touching work were unfortunately hardly suggested by Chase Baromeo. Mr. Baromeo has a magnificent voice as well as a magnificent disregard for the restraint of Bach style. The remainder of the day was occupied with a complete performance of the "St. John Passion." This Passion was given in an inspired manner which was communicated to the audience. It was done with great reverence. There were moments when the audience was held in a spell. It is a terrific task to convey fully the many moods of the work—moods often clashing in intensity. It was nobly accomplished.

MYRON P. BOEHM, WHO COMPLETES TEN YEARS AT CHURCH



ON HIS TENTH ANNIVERSARY as organist and choirmaster of Emmanuel Episcopal Church, LaGrange, Ill., May 23, the people of this prominent suburban parish paid honor to Myron P. Boehm. The church was virtually filled at a special musical service in the afternoon and fifty of the old choir boys were present.

After the service a reception was held in the parish-house, which took the form of a choir reunion. Refreshments were served by one of the circles of the parish. The rector, the Very Rev. Irvine Goddard, presided.

The service was unique in that it did not follow traditional lines. All ritual was omitted and the entire time was given to choral and organ music. Numbers sung included "How Lovely Is Thy Dwelling-Place" from Brahms' "German Requiem"; two Bach chorales, one from his "St. Matthew Passion," and "Jesu, Joy of Man's Desiring," from his Cantata No. 147; "I Waited for the Lord," from Mendels-

sohn's "Hymn of Praise"; "As Torrents in Summer," from Elgar's "King Olaf," and the "Hallelujah Chorus," from Handel's "Messiah."

Emmanuel Church has a large Kimball organ and for sixty years has had a fine boy choir. Mr. Boehm's predecessor was William Ripley Dorr, who won fame in LaGrange and after that in California.

Mr. Boehm went to Emmanuel Church on Whitsunday, 1927, from St. Bartholomew's Church, Chicago, where he had been organist for seven years following a period as choir boy and acolyte which he began at 9 years of age. He received most of his musical training at the Sherwood Music School in Chicago, majoring in organ and composition under Dr. Walter Keller. He is studying public school methods at the same institution this year and taking academic work at the University of Chicago. Mr. Boehm is a member of the American Guild of Organists.

Music at Newark Church Centenary.

The centenary celebration of Grace Church at Newark, N. J., from May 2 to 16 was marked by musical portions of the services under the direction of Harold B. Niver, A. A. G. O., organist and choirmaster of the church. The organ selections at the services included: "Marche Pontificale," Lemmens; Toccata and Fugue in D minor, Bach; Sixth Sonata, Mendelssohn; Concert Overture in E flat, Faulkes; Andante from First Concerto, Handel; "Marche Religieuse," Guilmant; First Movement of Fourth Sonata, Guilmant; Toccata and Fugue in F minor, Noble; Overture in D minor, Smart; "St. Anne" Prelude and Fugue, Bach; Allegro from Third Sonata, Guilmant; Adagio from Sixth Symphony, Widor; "Finlandia," Sibelius, and Grand Offertory in G, Wely. An organ recital on the evening of May 11 by Dr. T. Tertius Noble of St. Thomas' Church, New York, was marked by this program: "Marche Triomphale," Lemmens; Suite in F, Corelli; "Fuga Scherzando" in A minor, Bach; Sarabande, Bach; Chorale Prelude, "St. Kilda," Noble; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rebikoff; Adagio in B flat, Pleyel; "Ave Maris Stella" and "Verset des Psaumes," Dupré; Overture to the Occasional Oratorio, Handel.

College Work of Elsie MacGregor.

Elsie MacGregor, F. A. G. O., head of the organ department of Indiana Central College, Indianapolis, completed four years in that position on June 6. Two of her students received the degree of bachelor of music at the

commencement exercises. Helen Thomas Martin, one of the graduates, was appointed organist and director of the Broadway Evangelical Church. Francis D. Webb played a senior recital May 19 at the Brookside United Brethren Church. Members of the department gave a general recital May 13 in the Third Christian Church. The following are members of the Indiana Central College Organ Players' Club: Helen Martin, Francis Webb, Geraldine Christian, Geneva Wilkins, Florence Smith, Marilyn Willman, Billie Abbott, Jean Sanford, Rhea Stephens, Dora Thorne, Earl Albertson, Jennie McFadden, Thomas Tibbs, Ruth Hughes and Allen Beaumont.

Choir Festival at Whitinsville, Mass.

The second annual South Worcester County choir festival was held Sunday-afternoon, May 23, at Trinity Church, Whitinsville, Mass., the Rev. A. D. Snively, rector. The service was under the direction of Richard P. Law, organist and choirmaster of St. Andrew's Church, Wellesley, and choirmaster of Trinity Church, Whitinsville. Richard Thompson was the organist. The other choirs represented parishes in Southbridge, Webster, Wilkinsonville and South Barre. The anthems included: "Fairest Lord Jesus," Protheroe; "Send Out Thy Spirit," Schuetky; "Te Deum," Stanford; "Let My Prayer Come into Thy Presence," Purcell.

In planning his services at the Presbyterian Church of Bellevue, Pa., Thornton L. Wilcox devoted the Sundays in May to compositions of Ernest Walker, Percy W. Whitlock and Selim Palmgren successively.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., June 17.—Two residence recitals were the closing events of the subscription series this season under the auspices of the District of Columbia Chapter, American Guild of Organists. The first, by Robert Ruckman, organist and director of music at Epworth M. E. Church, South, took place at the residence of Dr. and Mrs. Duncan McKim. Mr. Ruckman was assisted by Frances Berkman, pianist, who played the piano part in the Yon "Concerto Gregoriano." Friends and admirers of Ruth Farmer Vanderlip, organist and director at Western Presbyterian Church, welcomed the opportunity to hear her in the second of these recitals. She was assisted by Conrad Bernier at the piano in the two final numbers. One of these was the Introduction and Allegro from Mr. Bernier's own Symphony in D minor for organ and orchestra. Mrs. Anne Archbold was the hostess on this occasion, entertaining the Guild members and guests on her estate preceding the recital with tea.

Elizabeth B. Jackson has arranged one of her "Organ Offertories" for four-part women's chorus. It is entitled "Berceuse," and was given its premiere by the choral group of the Takoma Park Women's Club at the annual luncheon meeting held at the Columbia Country club June 4. Mrs. Edmund L. Green directed the chorus in an excellent rendition of the work.

Mrs. Jackson has inscribed a second one of her "Organ Offertories" to Mrs. Frank Akers Frost, organist and director of the Georgetown Presbyterian Church. It is the one entitled "Afterglow in the Hills." It is one of a group of pieces inspired by the beauties of nature surrounding Mrs. Jackson's summer camp in the hills near Frederick, Md. Mrs. Jackson has been organist of the Takoma Park Presbyterian Church for fifteen years.

Calvary Baptist Church celebrated its seventy-fifth anniversary June 6 at two morning services and one evening service. The four choirs of the church combined in the rendition of special music, including the "Gloria in Excelsis" from Mozart's Twelfth Mass and the "Hallelujah Chorus" from Handel's "Messiah." A "Festal Prelude," written for the anniversary by Thomas Moss, organist of the church, opened the musical program.

Mount Pleasant Congregational and Capital City Christian Church choirs joined in a spring concert, giving one performance at each church May 25 and 26. Besides a group of choral numbers the program consisted of a contralto solo, "Omnipotence" (Schubert), by Helen Turley, and an organ and piano duet by Mrs. Horace Smithey and Claude Robeson, organists of the two churches, and Coleridge-Taylor's choral work, "Hiawatha." Norton M. Little is director of the Mount Pleasant choir and William E. Braithwaite is director of the Capital City choir.

Music for the sixteenth triennial convention of the World's Woman's Christian Temperance Union, held in Constitution Hall June 3 to 8, was in charge of Mrs. Ethel H. Reed. Claude Robeson gave an organ program and Lyman McCrary arranged and played an organ accompaniment for the entire pageant, given on the last evening of the convention. This was a splendid presentation entitled "Souls Courageous," and was prepared and directed by Marie Moore Forrest.

Louis Potter presented the following organ pupils in recital June 18: Macon Rice McArtor, A. A. G. O.; Gertrude Dyer Parsons, Winifred Chamberlain and Catherine Whitlock. Peggy Stockett played organ accompaniments for an ensemble of ladies' voices.

Rolla Onyon has been appointed organist of the Douglas Memorial M. E. Church, succeeding Mary Gastrock Belt, who resigned. Mr. Onyon is widely known among the profession, having supplied for many leading organists and churches in the city.

KILGEN WILL INSTALL LOS ANGELES ORGAN

ST. PAUL'S CATHOLIC ORDER

Imposing Church on Pacific Coast
Will Have Three-Manual in Gallery
and Two-Manual Sanctuary
Division Near Altar.

One of the most imposing of the new churches in Los Angeles, St. Paul's Catholic, has placed a contract with George Kilgen & Son of St. Louis for a three-manual organ with a sanctuary division. The gallery division will be placed in the choir loft at the rear, while the sanctuary division will be installed on the gospel side of the altar just off the sanctuary.

Special tone chambers have been prepared by the church and the great and choir will be installed in one chamber, with the swell in a separate chamber and the sanctuary division in separate chambers.

This instrument will have two consoles—a three-manual of the stop-key type in the gallery and a two-manual in the sanctuary. The gallery console will control both gallery and sanctuary organs. The sanctuary console will control the sanctuary division and through the crescendo pedal the gallery organ.

The specification for St. Paul's is as follows:

GREAT ORGAN.
(Enclosed in expression chamber— $\frac{1}{2}$ -inch pressure.)
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 $\frac{2}{3}$ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba (8-inch pressure), 8 ft., 73 pipes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Traversiere, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 pipes (12, 15, 19), 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Octave (extension of Contra Bass), 8 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.

Still Gedeckt (from Swell), 8 ft., 32 notes.
Flute (extension of Bourdon), 4 ft., 12 pipes.
Trombone (extension of Tromba), 16 ft., 12 pipes.

Following is the scheme of the sanctuary organ.

GREAT.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

SWELL.
Stopped Diapason, 8 ft., 73 pipes.
Solicional, 8 ft., 73 pipes.
Flute Harmonie, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

PEDAL.
Bourdon, 16 ft., 32 pipes.

CHARLOTTE KLEIN



MISS CHARLOTTE KLEIN, F. A. G. O., organist of St. Margaret's Episcopal Church, Washington, D. C., and dean of the District of Columbia Chapter, A. G. O., was honored in Chicago in June when the Boguslawski Conservatory of Music conferred on her the degree of doctor of music. Dr. Klein is known throughout America as a distinguished recitalist and has played five times at general conventions of the American Guild of Organists, her first convention recital being given in 1925 in Chicago.

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AU REVOIR—

With the closing of the Cincinnati Convention of the A. G. O. it is our feeling that we have enjoyed thoroughly another all-too-brief association with the Guild members.

Expressions of interest in our work were more than a sufficient compensation for our extensive efforts to make our part in the convention as interesting as possible.

Welcome, again, to those new friends who have joined an ever-widening circle of enthusiasts of direct-electric action.

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ORGANISTS IN ATTENDANCE AT AMERICAN GUILD OF ORGANISTS CONVENTION OF 1937 IN CINCINNATI

NOTABLE EVENTS MARK
WEEK AT CINCINNATI

FINE PROGRAM CARRIED OUT

General Convention of A.G.O. Marked
by Remarkable Concert in Addition
to Recitals, Two Services,
Papers, Talks, Etc.

[Continued from page 2.]

personnel of the committee, etc., and emphasized the examinations as the most important activity of the A. G. O. His picture of the vast amount of work involved in conducting the tests and the careful way in which every detail is managed, and his tribute to the committee chairman, Dr. Channing Lefebvre, were of pronounced interest to those not familiar with the system. He explained how papers were handled always by two examiners, so that more than one slant may be given to the work of each candidate. He emphasized that the object was to give the examinations greater flexibility. The remainder of his time was devoted to answering questions from the floor.

Schreiner Makes Fine Impression

Alexander Schreiner, organist of the University of California at Los Angeles, who spends his summers in his home town of Salt Lake City and there plays the great Mormon Tabernacle organ, came from the Pacific coast to give a recital which aroused much more than ordinary enthusiasm even among the most blasé convention visitors. It was Mr. Schreiner's first appearance at a national convention and his performance automatically proved to his colleagues his right to be in the ranks of the growing group of excellent young recitalists of America. He played at the Covenant-First Presbyterian Church, where the proceedings of the morning took place, on a four-manual Austin organ of whose fine resources he made skillful use.

The program had variety and appeal. It was one of those recitals which one enjoys and to which one looks back with satisfaction. In other words, Mr. Schreiner's artistry is not confined to technique or scholarly performance; he also knows how to make an organ recital attractive.

The program was opened with a crisp performance of the Bach Sinfonia "We Thank Thee, Lord" and the Fifth Trio-Sonata, followed by the Grace arrangement of Bach's Sinfonia in F, in which a lovely blending of the voices was achieved. Lighter numbers were Mr. Schreiner's own arrangement of Franck's "Panis Angelicus" and Dillon's "Indian Flute Call," which were a welcome interlude to the heavier fare. Cesar Franck's Finale in B flat was played brilliantly and the recital closed with the Liszt "Les Preludes."

arranged by Edwin Arthur Kraft, the performance of which was characterized by veteran recital fans as not excelled by our most famous players. In response to insistent demands Mr. Schreiner played as an encore Bach's "Come, Sweet Death."

Mrs. Dickinson on Service Planning

After the recital Mrs. Clarence Dickinson of New York, who shares with her distinguished husband the credit for the fame of the Dickinson name among the apostles of the best in church music, delivered an eloquent and suggestive talk of a little more than an hour on the subject of "Service Planning and Playing." She left her hearers with many valuable ideas and no doubt communicated to the audience her enthusiasm and zeal in the cause of more beautiful worship.

Mrs. Dickinson began by saying that more books had been written on worship and more attention had been given to the subject in the last ten years than in any other period since the Reformation. Worship, she pointed out, was intended "to satisfy the mind, to direct the will and to exalt the emotions." The present policy in so many churches of cutting down on the expenditure for the music as the first step in any plan of retrenchment she compared with the objections offered when the woman broke the alabaster box of precious ointment to anoint Christ, an act which those around Him characterized as waste, but which He approved. Mrs. Dickinson laid stress on the great value of beauty in worship. She dwelt on the importance of one thought to which all things lead in preparing a service. The speaker went on to give suggestions as to how to obtain an integrated service. This was supplemented by some good personal advice to aspiring organists.

"You are chosen for an exacting profession," she declared, "and if you don't want to do a lot of work you would better go into some other business. Add to your faith patience and illimitable tact. Too many organists never imagine themselves sitting in the pews. And in the words of the Apostle Paul, 'Sing with Grace in your hearts.'"

Summarizing her talk, to which her listeners paid the closest attention Mrs. Dickinson stated that organists are the leaders in one of the greatest of spiritual forces.

Harpsichord Recital; Other Events

Luncheon was served to the convention at the Ninth Street Baptist Church, with Mrs. J. W. Akin, Jr., Wichita Falls, Tex., as chairman. At the same time Warden Doersam was host to deans and other chapter representatives at the Queen City Club, at which time greetings from chapters from coast to coast were briefly presented by the guests.

After the taking of the group photograph on the University of Cincinnati

campus three-quarters of an hour was devoted to a "choral clinic" in which Max Krone of the faculty of the Northwestern University School of Music, conductor of the Northwestern A Cappella Choir, founded by the late Dean Peter C. Lutkin, whipped into shape a choir of young people from the Ninth Street Baptist Church, where Lyman Wiltse is director.

Immediately following this a novel and decidedly interesting feature of the day was a recital by John Challis of Ypsilanti, Mich., on a harpsichord, a clavichord and a recorder—the last named an instrument with tones resembling those of the flute, which was popular in England in Shakespeare's time.

Mr. Challis not only plays skillfully on these instruments of an earlier time, but he makes them. His program opened with John Bull's "The King's Hunt" and Purcell's Toccata in A. Bach's Italian Concerto on the harpsichord and the Prelude and Fugue in C on the clavichord were other outstanding features of the hour's program. The first part of the recital was broadcast by the Columbia System.

Taxicabs transported the visitors from the university to the beautiful hilltop residence of Mr. and Mrs. Robert Alter, in the Walnut Hills district. Here a magnificent view of the Ohio River and the Kentucky shore was enjoyed. The planned *al fresco* dinner was met with noisy and wet interference from a sudden storm, but the tables were quickly moved into the house and there the hospitality of Mr. and Mrs. Alter was enjoyed to the accompaniment of thunder outside and a new model Hammond electronic organ on the inside, Jove and Porter Heaps being the rival performers.

Two Organs Feature of Concert

A concert that was genuinely unique and impressive, both in the instruments it requisitioned and the character of the music that was played, was given in the famous Cincinnati Music Hall Wednesday evening before a large audience. Supplementing the four-manual music hall organ there was a diapason chorus built by M. P. Möller, Inc., and set up for the occasion on the stage by the Möller forces under the direction of Richard O. Whitelegg. Woodwinds, brass and percussion instruments from the Cincinnati Symphony Orchestra completed the tonal ensemble. The concert might well be described as the *piece de resistance* of the convention program.

First Julian R. Williams of St. Stephen's Church, Sewickley, Pa., and Robert Noehren of St. John's Church, Buffalo, played the Gigout "Grand Choeur Dialogue," with Mr. Williams at the large organ and Mr. Noehren at the single manual and pedalboard from which the powerful diapasons, standing out in the open, were played. This number alone would have been

sufficient attraction for an evening. Next Miss Catherine Crozier of the Eastman School of Music, Rochester, N. Y., played Bach's Chorale Prelude "Aus tiefer Noth," with the aid of four trombones. Kenneth R. Osborne of Hope College, Holland, Mich., gave a splendid rendition of the Chaconne, Fugue Trilogy and Chorale, Op. 73, of Karg-Elert, supplemented by the brass and percussion instruments. He acquitted himself most creditably, though the long composition had its monotonous moments.

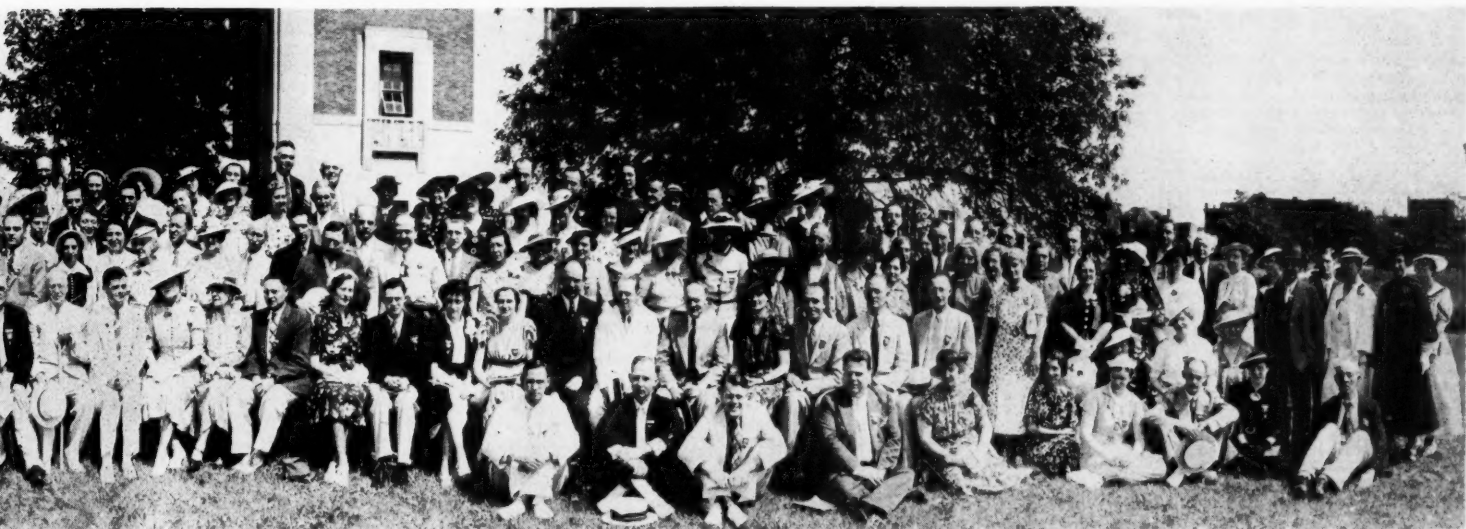
Next Miss Crozier at the music hall organ and Mr. Noehren at the diapason chorus played Hindemith's Concerto for Organ and Chamber Orchestra, with the support of the orchestral forces. This very modern work gave a thrill to the audience and Miss Crozier's playing won unstinted expressions of admiration. She bore the brunt of the task of interpreting this long and difficult composition. Admirers of the modern idiom in organ composition must have reveled in the performance. This work is said to have been written to be performed by Lynnwood Farnam, but his death prevented its premiere. The evening closed with a combination of the two organs and the brass and percussion in a stunning performance of Widor's "Salvum Fac" and Karg-Elert's "Wunderbarer König," with Mr. Williams at the large organ and Mr. Noehren at the Möller diapason chorus.

The lighter side had its inning after the day of heavy fare, both for the ear and for the mind, when the Cincinnati organists put on a clever sketch at the Netherland Plaza parlors following the evening concert. It was advertised as the "premiere" of "An Opera Conductor's Dream," or "A Nightmare," for which Dean Schehl had made Sullivan's music to the "Mikado" render service, with assistance *ad libitum* from Tschakowsky, et al. The warden of the Guild was impersonated to the tunes associated with the emperor of the Gilbert story, and the sketch was filled with quips that amused the audience. Mr. Schehl, with the stout and faithful cane which has been his aid during the period of convalescence from the injuries suffered when he was struck by an automobile last fall, kept his forces on the stage and in the orchestra pit under what seemed like complete control.

Music for Mass by Cincinnati Men

Thursday, the last day of the convention, had as its first event solemn high mass at St. Lawrence Catholic Church, Price Hill. It was a beautiful service in every part and was of special interest to the visiting organists as an example of the church music created by Cincinnati organists. The Kyrie, Gloria and "Agnus Dei" were from the Mass of St. Lawrence, written by J. Alfred Schehl, organist and choirmaster of this church. The Sanctus and Benedictus

GROUP OF MEMBERS AND VISITORS GATHERED ON CAMPUS OF THE UNIVERSITY OF CINCINNATI



were from the pen of Robert F. Crone, who also had much to do with the success of the convention. The "O Salutaris Hostia" was composed by Dr. Martin G. Dunler, another Cincinnati. For the offertory Vittoria's "Ave Maria" was sung and after the mass a "Tui sunt Coeli" by Stehle. Monsignor George X. Schmidt, pastor of the church, was present. A very informative address on "Plainchant in the Service," telling why it is the ideal music of the liturgy, was delivered by the Rev. John de Deo Oldegeering, O.F.M., Mus. D., a Franciscan with a thorough knowledge of and love for the music of the church.

Beautiful work was done throughout the service by the St. Lawrence choir of forty-five men and boys under Mr. Schehl's direction, supplemented by a select choir of students from Mount St. Mary Seminary, conducted by John J. Fehring, director of music of the archdiocese of Cincinnati.

Paul Callaway in Short Recital

A short but effective recital by Paul Callaway, F.A.G.O., followed the mass. Mr. Callaway, now of St. Mark's Episcopal Church at Grand Rapids, Mich., but who was heard at the New York convention two years ago in St. Thomas' Church, played Bach's Prelude and Fugue in E and Widor's "Symphonie Gothique." Mr. Callaway is a musician of force and displays a mastery of the instrument in all he does. The organ, an old Hook & Hastings, received many words of praise from those who admired its beautiful tone.

At the luncheon after the recital Leslie P. Spelman, F.A.G.O., of Meredith College, Raleigh, N. C., presided with grace and called upon several visitors for a few words. Afterwards Warden Doersam conducted a short business meeting at which the report of the resolutions committee was presented and adopted, giving praise to all who had a part in making the successful convention arrangements.

A round-table at the Seton High School occupied two hours which were devoted to three speakers and their topics. Rowland W. Dunham, F.A.G.O., director of the College of Music of the University of Colorado, dealt with "Organ Recitals," and with the shortcomings of the instrument and the men who play it, declaring the organ not to be a solo instrument.

[Mr. Dunham's paper is published on another page of this issue.]

Harold Tower on Work of Boys

Harold Tower of Grand Rapids, Mich., before his practical demonstration of tone production in boy choirs, presented the following observations gained in twenty-six years' experience: "The ability to accomplish an acceptable tone quality in a boy choir hinges first on the selection of boys who can stand the gaff of regular attendance and rapt attention for a minimum of

three rehearsals a week, plus the usual Sunday rehearsals and services. Nearly every boy will make a reasonably good choir singer if these requirements—attendance and attention—are kept in the forefront of his thinking.

"Second, pride in personal accomplishment and in that of his fellows should be stressed rather than rewards financial or otherwise. It is not good to have certain boys marked with crosses, letters or other insignia. All boys should be considered the same as long as they do the best they are capable of doing.

"Third, an abundance of boys should be kept in reserve, trained and ready to step into the choir on a moment's notice. At least half as many boys should be kept in reserve as there are in the choir and as many as possible in training. Most boys are not much help in the choir until they have been in the organization for some time. No boy should be accepted for training unless he more or less agrees to remain in the choir as long as his services are acceptable to the choirmaster, and, further, it is up to the latter to make his services acceptable. Often boys with the least natural voice make the best singers, for they have the desire to sing and the willingness to work. Enthusiasm on both fronts is necessary, for if the director lets down, the boys soon follow.

"Boys are innately loyal and fair, and if given half a chance may be counted on to deliver the goods, with firm discipline recognized and appreciated on their part. By the time a boy has been in the probationer class for a year and the younger boys for two years, one knows whether he is the type of boy he wants and whether he is sufficiently interested."

The demonstration was concluded with a group of boys from the Church of the Advent, David R. Pew, choir-master.

Various problems of a technical nature that daily confront the director of a volunteer choir were next given attention by Franklin Clapp of the Idlewild Presbyterian Church at Memphis, Tenn.

McCurdy Plays Final Recital

Dr. Alexander McCurdy, noted American concert organist, director of the organ department at Curtis Institute and organist and director at the Second Presbyterian Church of Philadelphia, played a recital that impressed one by its supreme artistry when he gave the final program of the convention at the Cincinnati Music Hall. He seemed to be able to elicit from the grand old instrument in the hall many beautiful effects. Lynnwood Farnam was vividly recalled as this pupil of Farnam played for the opening number Farnam's Toccata on "O Filii et Filiae," one of the few compositions of the late American organist. The Boellmann "Ronde Française" served the purpose of giving variety, and then three Bach

chorale preludes—"O God, Have Mercy," "Christ Lay in the Bonds of Death" and "Lord, Hear the Voice of My Complaint"—were played with exquisite taste.

Going to the keyboard of the Möller diapason chorus, which had the preceding day made a deep impression by its fine quality and virility, Dr. McCurdy played the Preludes in A minor and E minor of Bach. There followed, on the music hall organ, a new work by a composer named Louis J. Germ, a very originally conceived chorale prelude on "The Old Hundredth." In the same group were the chorale preludes by Brahms on "O World, I c'en Must Leave Thee" and by Karg-Elert on "Deck Thyself, My Soul," followed by Dupré's Toccata on the Gloria.

A broadcast over the Columbia network followed the set program, with the offerings to the radio audience consisting of Schumann's Sketch in D minor, Karg-Elert's "Legend of the Mountain" and a Bourree by Wallace Sabin. As encores for the organists Dr. McCurdy repeated the Germ chorale prelude and then played Bach's "In Thee Is Joy" on the diapason chorus.

Festive Scene at Banquet

A festive scene was presented as about 200 sat down at the banquet which was the final event of the convention. Warden Doersam presided at the speakers' table and the principal speaker was J. Herman Thuman, director of the College of Music of Cincinnati, and impresario of the May Festival. Mr. Thuman told some interesting experiences with artists in his career, but unfortunately had no anecdotes as to organists, whom he found not to be among concert musicians the public demanded. After short remarks by sev-

eral others and praise by the warden for the work of the Cincinnati forces who made the convention a success despite all difficulties, Dr. Sidney C. Durst presented to Mr. Doersam on behalf of the organists present during the week a purse in recognition of his devoted labors as warden.

There was great interest in a unique performance by Robert S. Alter on a saw, which, with the aid of a bow and his own ingenuity and artistry, he converted into a very acceptable musical instrument, playing on it a number of the lighter classics. Tone gradations were obtained by the player by bending the saw with his knee.

With the singing of "Auld Lang Syne" the convention adjourned and reluctant farewells were said.

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CHICAGO, JULY 1, 1937

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Subscribers should immediately notify THE DIAPASON of any change of address, so that they may continue to receive copies of the paper without interruption. If you move, notify the postoffice, giving the old and new addresses. Blanks for this purpose may be obtained from the letter carrier, or any ordinary post card or letter may be used.

Haste proverbially makes waste. In the sanctum of a publication and in the mad whirl of the printshop it makes errors. Since THE DIAPASON is not immune to that particular form of human frailty, these errors creep into our columns now and again. Last month, after performing the neck and back-breaking task of giving our readers without delay the only comprehensive and unbiased account we have seen of the proceedings at the Federal Trade Commission hearings in the Hammond case, we gave the date of the reopening of the case in Chicago as April 25 when of course it was May 25. To anyone familiar with the matter it was obvious that the word "April" had been substituted for "May" by his Satanic Majesty, or his direct representative in the magazine profession. For the benefit of others we publish this correction.

VIERNE FOLLOWS WIDOR

France has had great losses in the ranks of its organists this year just as has America. Less than three months after the passing of Charles Marie Widor, full of years and honors, comes news of the death of Louis Vierne. These two were no doubt the greatest representatives of the modern French school of organ composition of their generation. Their names were as familiar in America as in their native country, for wherever there was an organ program of distinction the name of Widor or Vierne was almost sure to be represented. Widor taught so many from this side of the water, over so long a period of years, that he has of necessity left a deep impress on organ players here. Vierne not only was known through his compositions, but he made a transcontinental tour of the United States a decade ago and was cordially greeted by all of the organ fraternity. Although he did not speak the English language, he did speak to us with the universal tongue of music.

Vierne's passing was dramatic, and, whether or not Providence so willed it, it was a most fitting departure for the man. He was seated at the organ, giving a recital of his own compositions, before a great audience in Notre Dame in Paris, the famous church on whose organ bench he had sat since 1900, when he collapsed, according to the news dispatches. The end came before he could be taken to a hospital. Thus this man, handicapped through life by almost complete blindness, his life's joy dimmed by other sorrows, was privileged to enter the next world doing that to which his years had been devoted. No one

among his friends, shocked as they must have been, could have wished for him a more triumphant taking off.

Eddy, Carl and Boyd, and Widor and Vierne, leave vacancies, each in his own particular field of distinction, which the new generation must fill. We believe it can and will do so.

TAKING ISSUE WITH JEREMIAH

Jeremiah was a prophet very useful to his generation—and to many generations that followed—though what he said was not usually palatable, and sometimes seemed unduly pessimistic. Likewise we consider Rowland W. Dunham a man of use to his generation of organists, though we would not agree with all he said in his paper at the Cincinnati convention of the Guild, as reproduced in another page. We need stirring up, and some of us are inclined to be too conservative and self-satisfied. Therefore we shall do well to read what Mr. Dunham says. That he is not the pessimist he pretends to be at the start is proved by the last part of his paper.

But THE DIAPASON cannot agree with the general tenor of Mr. Dunham's remarks. Things are not as bad as he seems to believe. That there is good organ literature, that there are organ recitals and recitalists that compare favorably with the best piano and violin recitals and performers, is proved too often to be gainsaid; it was amply proved, to mention only one instance, by Alexander McCurdy within an hour after Mr. Dunham had spoken in Cincinnati. Of course, there are many mediocre players, both in church and in the recital field—heaven knows how true that is! But taste and musicianship are as good among organists as among other musicians. In reply to the charge that "so far as contemporary musical composition is concerned there is no person more reactionary than the organist," one might suggest that if he were less "reactionary" the audiences might even be smaller. We are not "hopelessly out of date"; any program of today by one of the best recitalists will prove the contrary. Perhaps it is an "irrefutable" statement that good organ compositions "sound unbelievably better transcribed for the orchestra," but we would like to have the support of evidence on this point.

Mr. Dunham quotes one of his correspondents as writing that "so many of our colleagues all over the country considered Lynnwood Farnam practically a failure." THE DIAPASON is in a position to say with the authority that comes from extensive correspondence and many contacts with organists of every class and condition throughout the land, over a period of many years, that the writer of this statement is misinformed.

But Mr. Dunham added the true and hopeful statement that the real concert organist with adequate musicianship and technical equipment "may still have a dignified place in the musical sun." With this we agree, with the addition that he always has held such a place. Art is not measured altogether by size of audiences and popular acclaim.

Don Malin, manager of the educational division of Lyon & Healy, who contributed the valuable article on the relative popularity of anthems to the last issue of THE DIAPASON, calls attention to the fact that "Morn of Beauty" was credited to Manney, when it should have been credited to Matthews. This is one of those errors which will insist on slipping past contributors and editors despite the most punctilious watchfulness.

FOR BIG NEW YORK CHURCH

M. P. Möller to Build Four-Manual for Holy Name Catholic.

Word comes from New York late in June of the award to M. P. Möller, Inc., of the contract to build a large four-manual organ for the Catholic Church of the Holy Name, at Ninety-sixth street and Amsterdam avenue. Albin D. McDermott is the organist of this church. The parish is one of the largest in the United States, if not the largest. The specification of the new instrument will be published in a later issue.

Letters from Our Readers

Skinner Writes of Vierne.

Methuen, Mass., June 20.—Editor of THE DIAPASON: It seems that once in a while we see or hear something that leaves a profound impression which we hope one day to preserve in a more permanent way than by recollection, but for one reason or another it is put off and then the possibility is gone beyond recall. In the death of Louis Vierne I am again made aware of the way in which the demands of routine activities defeat the less urgent but more vital plans, relating to priceless questions.

A long time ago, while in the employ of George S. Hutchings, I finished an organ in the residence of J. Montgomery Sears of Boston. He was so much pleased with my personal efforts that he offered to send me abroad, which offer I accepted. He gave me a letter of introduction to Widor, with the request that I be shown the little organ which belonged to Marie Antoinette and which was then located in a room, I believe, in the tower of St. Sulpice. I presented my letter to Widor, who took me to the church, where a service was going on. There was a young man at the console who was playing at that service and who improvised responses to the musical service in the chancel. It seemed to me that I had never heard such glorious music in my life. This young organist was Louis Vierne, who at that time was Widor's assistant. There was a nobility and grandeur in his chord sequences that I had never before heard, nor have I heard anything like it since. His improvisations were not of a complicated character, but seemed as direct and straightforward as the compositions of Johann Sebastian Bach.

I heard this service about forty years ago, and it left an impression which has remained with me to this day. I feel that in the death of Louis Vierne we have lost a unique musical personality. I heard him again about twelve years ago at the Cathedral of Notre Dame and I again remarked the nobility and originality of his improvisations.

In view of the fact that for so many years it has been possible to record the performances of great artists, it is a great pity that some of his work in the choir loft was not preserved, for I feel that however fine the work of other artists may be in similar positions, each has something of his own to offer, and now that Vierne is no more, no possibility remains of preserving his wonderful habit of mind, and my plan to hear him again as I had hoped is likewise gone beyond recall. I had hoped that at some time I might be able to place a recording device in the choir loft of Notre Dame, but the ever present demands in other directions defeated this purpose, so now he will remain a legend for some years and then, I suppose, in one or two generations he will be remembered only by his compositions.

ERNEST M. SKINNER.

Appreciates Reports of Hearing.

South Bend, Ind., June 2, 1937.—THE DIAPASON, Chicago: Permit me to say that I find THE DIAPASON more and more interesting each month. The accounts of the hearings in regard to the Hammond electric organ have been very fine. And your news columns are full of interesting data all of the time.

WILLIAM O. TUFTS.

"Constant Joy" to Reader.

Richmond, Ind., June 11, 1937.—Dear Mr. Gruenstein: THE DIAPASON is a constant joy to me. It is one of very few sources of information concerning the "king of instruments." May its circulation grow, bringing its news to all those who will, in the future, be among its subscribers.

Yours sincerely,
FRANK C. TAYLOR.

Receives Helpful Ideas.

Baltimore, Md., June 1.—May I take this opportunity to say that I enjoy THE DIAPASON very much, and feel that I receive many helpful ideas from the various articles? Sincerely yours,
MARGARET P. INGLE.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of July 1, 1912—

A four-manual organ built for Shiloh Tabernacle at Zion, Ill., was opened June 27 with a recital by Wilhelm Middelschulte. The organ, one of the largest in the Chicago territory, was built by the A. B. Felgemaker Company of Erie, Pa. This organ was destroyed when Shiloh Tabernacle was burned a few months ago.

John Winter Thompson played the opening recital June 8 on a four-manual of eighty-seven stops in the Central Congregational Church of Galesburg, Ill. M. P. Möller was the builder of the instrument.

A four-manual Skinner organ in Plymouth Church, Seattle, Wash., was opened with a recital by Dr. Franklin S. Palmer, organist of St. James' Cathedral.

Edward Kreiser gave his 150th recital on the large Austin organ at the Independence Boulevard Christian Church in Kansas City, Mo., June 9.

Frank L. Sealy, organist of the Fifth Avenue Presbyterian Church, New York City, completed thirty-eight years of continuous service as a church organist. During this period, it was announced, he had never missed a service because of illness.

TEN YEARS AGO, ACCORDING TO THE issue of July 1, 1927—

A number of large four-manual organs were under construction and their specifications were published in THE DIAPASON. Among them were the Austin for St. George's Episcopal Church, New York City; the Skinner for Princeton University; the Kimball for the University Temple at Seattle; a Skinner for Lake Erie College, Painesville, Ohio; an Austin for Drexel Institute, Philadelphia, and another Skinner for St. Paul's Episcopal Church at Rochester, N. Y. Besides these organs a number of new three-manuals were described in making note of new instruments the contracts for which had been awarded.

St. Patrick's Cathedral in New York awarded to George Kilgen & Son the contract to build a large four-manual organ. Pietro A. Yon had recently been appointed organist of the cathedral.

A four-manual Kimball in the First Baptist Church of Los Angeles was dedicated June 28.

As the season of noon organ recitals in the First Methodist Temple, Chicago, closed May 27 it was announced that the audiences at these recitals had aggregated 50,000 and that Arthur Dunham, organist of the Temple, had played 450 compositions during the season.

Prominent organists whose biographies appeared in the "Who's Who" page were Dr. Charles S. Skilton, John A. Bell, Homer P. Whitford and Sheldon Foote.

Charles Macpherson, since 1916 organist of St. Paul's Cathedral in London, fell dead May 28 in Victoria station. He was born in Edinburgh and was 57 years old.

Ellis N. Williamson, religious editor of the New York Evening Post and editor of a department of church music which appeared every Saturday in that paper, died June 10.

DIAPASON SUMMER VISITORS

The following visitors registered at the office of THE DIAPASON in June:

Mrs. Edward L. Leamon, Lakewood, Ohio.

K. B. Cressey, Sioux Falls, S. D. James Balev, St. Petersburg, Fla. D. Robert Smith, Tacoma, Wash. Albert Stannke, Rock Island, Ill. Frederic Errett, Reno, Nev.

Joel E. Ramette, Hartford, Conn. Clinton DeWitt, Oconto, Wis.

J. J. Keeler, Provo, Utah. Gordon Farndell, Le Mars, Iowa.

George L. Catlin, Boston, Mass. Earl R. Larson, Duluth, Minn.

Paul A. Humiston, Grand Rapids, Mich.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

English friends have supplied me bountifully with every kind of description, verbal and pictorial, of the Coronation (we must use the capital "C" in partial acknowledgment of the splendor of the ceremonies) of George VI.; but I have seen only one allusion to the music used or performed in the secular, non-musical press. I quote below from the Rev. James Colville in the *Christian World*:

No account of the ceremony would be complete without a reference to the music. From the moment when the royal procession began its progress through the nave to the accompaniment of the anthem "I Was Glad When They Said unto Me, We Will Go into the House of the Lord," on through Handel's "Zadok the Priest," Vaughan Williams' new and jubilant setting to the Te Deum, to the final strains of the national anthem, the music matched the greatness of the hour.

The death of Vierne removes from the musical world, especially the French world, a brilliant figure. It is difficult at the moment to recall any modern organ writer, writing emphatically his own music, who pleased so large a proportion of the real players of the organ. His music was idiomatically French. Just as schoolboys are told that nature abhors a vacuum, so French art, in music as in all its other manifestations, abhors indefiniteness of form, redundancy or carelessness. Vierne up to his limits was a real and great master.

Those of us who are 50 and over have been uncomfortable in noting the absorption of the brilliant younger school of American organists in the French organ composers, at the expense of an interest in the German, or even the English school. Sometimes we have felt that French art has the defects of its qualities, and that its brilliancy was without feeling, and that its perfection of form was merely superb workmanship. It is a cruel thing to say, and yet it needs the death of a composer of Vierne's genius to compel us to re-examine his work and realize afresh the fundamental virtues of his music and his school.

Speaking of our likes and dislikes in music and its composers, are we justified in carrying them about with us as a part of our emotional furniture? It is probably my New England temperament that prompts that question; and those who have no taint of New England crankiness (aesthetic or moral) may skip this paragraph. Being now an admirer of MacDowell's music, I recall with shame that up to the age of 40 it irritated me. I now see that it was his originality, his avoidance of melodic and harmonic clichés, that upset me. I'm free to confess that I've had the sneaking notion that much of my dislike of, say, Hindemith, probably has no more respectable foundation than laziness in adjusting my harmonic equipment "up to date."

Summer is a good time to rest. It may serve the needs of the pocketbook to work out a master class or build up a summer school, but one may not live so long. Friend A. is an expert fiddler; but he will not play a note in July or August. He may take an extreme course. Why not this summer take six or seven of the B. & H. edition of Schumann's piano works and play every note in the seven volumes? You will surprise yourself as you go along to find a new Schumann here and there: why tread the dreary repetitious path of the Concerto, two or three of the "Novelettes," the "Carnival"? Or even Beethoven. Have you ever played his early volumes of variations and realized to your dismay what a lot of fuddy-duddy music they include?

In the June *DIAPASON*, reading the dignified article by E. M. Ibbotson on the popularity of J. S. Bach, I was sorry to find no reference to the labors of Samuel Wesley in popularizing the Bach works among the English. (See

Grove, volume 5, page 701). Thirty-seven years before the first volume of the *Bachgesellschaft* edition of Bach appeared Wesley had published an edition of the "Well-tempered Clavichord," and even three years before that an edition of some of the organ trios. Mr. Ibbotson, in my opinion, is right: the popularity of Bach is not a passing fad. There is, however, much too large a blend of faddism in it.

Stirred to effort by the reports in recent numbers of *THE DIAPASON* by Don Malin I have counted the deans of chapters (A. G. O.) and regents of branch chapters and I report that in those west of the Mississippi 48 per cent are women and 52 per cent men; in those east of the Mississippi 33 per cent are women and 67 per cent men.

Well, what of it? Simply this, that (a) as compared with several years ago more women are trusted with executive posts than men, and (b) the East is more conservative than the West.

And while we are dealing with figures and inference-drawing let us consider the enlargement or broadening of musical criticism on its objective side and trust less to the intuitions and emotional reactions of the critic. This, however, is cruelty to animals, meaning the critics; for if critics had to substantiate their judgments by facts would they not perish miserably? Critical abstractions ought to be based on facts and not on fugitive impressions. Har!

Uncle Mo is much troubled because he says I do not like bishops. I am quite at a loss to know what he is thinking about, for I can recall at the present moment two bishops whom I know; and they are as nice chaps as anyone would want to have on a list of acquaintances. Mo is evidently recalling instances of my criticisms of parsons, and every organist knows that parsons are terrible. But bishops, and especially Bishops!! No, sir-ee. Now there's Bishop Walsham How of England; did you ever read his notebook, "Lighter Moments"? Full of interesting and instructive stories; here are two:

"A verger was showing a lady over a church when she asked him if the vicar was a married man. 'No, ma'am,' he answered, 'he's a chalybeate.'"

"A former young curate of Stoke, being very anxious to do things rubrically, insisted on the ring being put on the 'fourth finger' at a wedding he took. The woman resisted and said: 'I would rather die than be married on my little finger.' The curate said: 'But the rubric says so.' Whereupon the *deus ex machina* appeared in the form of the parish clerk, who stepped forward and said: 'In these cases, sir, the thumb counts as a digit.'"

Or this one: "A little boy, hearing the hymn read which says,

'Satan trembles when he sees,
The feeblest saint upon his knees,'

asked: 'Why does Satan let the saint sit on his knees if it makes him tremble?'

Just so; and what makes modernist composers write some of the music they send us?

Course by Leroy Wright at N. W. U.

A special six weeks' course in church music will be given by the Rev. Leroy Evert Wright at the Northwestern University summer session, from June 21 to July 30. The course is to provide a practical technique for developing and pursuing a program for the ministry of music. The materials and methods presented will be adapted to the needs of the persons in the class. Mr. Wright was for six years minister of music and associate minister of the Court Street Methodist Church, Rockford, Ill. There he developed six choral organizations, with an orchestra. While there, besides service music, he presented sacred concerts, organ recitals and light operas. Since last October he has served as minister of music and assistant minister of St. James' Methodist Church, Chicago.

George William Volkel, a member of the faculty of the Guilman Organ School, has been selected by New York University to teach harmony in the Chautauqua summer schools from July 5 to Aug. 13. Mr. Volkel is the official organist of the Chautauqua Institution.

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New Compositions for the Choir Include Three Good Anthems

By HAROLD W. THOMPSON, Ph.D., Litt. D.

While the examination papers dwindle slowly and wearily, and while there drifts up the sound of a college choir practicing a Russian anthem, I shall give you news of the best new numbers recently arrived. Next month there will be more.

The most useful new anthems can be sifted down to three. The one I like best is Candlyn's "Thee We Adore" (C. Fischer) on the plainsong melody "Adoro Te Devote," with words translated from St. Thomas Aquinas. This is easy, available to any choir. The melody is glorious, and the treatment is exactly right and sufficiently varied to interest all.

Then there is Dr. Whitehead's short motet for unaccompanied singing in four parts, "Almighty God, We Praise Thy Goodness" (Gray), the words said to be by Beethoven. This is everything that a short motet should be; it will probably be used by college choirs, and by church choirs as an introit.

The third is less fine in quality but quite useful—a short number by Dr. Thiman called, "Blest Are the Pure in Heart" (Novello). This is accompanied and easy.

There are three very interesting and beautiful settings of parts of the Episcopal offices. Candlyn's Te Deum in G minor (Gray) is divided according to the revised Book of Common Prayer. With slight adjustments it may be sung in unison by men's voices, and its vigorous and sonorous style makes it specially suited to such treatment. This is very good Candlyn, which means the top.

Then there is Dr. David McK. Williams' Magnificat and Nunc Dimittis in A minor (Gray) for unison voices with a second part occasionally. As you expect, there is an interesting organ part. This will be best for men, and preferably a considerable number of them to give a good roll against the organ's voice.

The third is a Communion Service on Russian Themes put together skillfully by A. J. B. Hutchings (Novello), who got the melodies from a Russian choir in Paris and also from religious folk-songs, including those found in "Boris." The treatment is harmonic, not contrapuntal, of course, and the composer makes admirable use of the sonority of lower voices.

There are four new editions of older works. Three of them are of works by Palestrina. His "Missa Papae Marcelli" has been transcribed by Howard Hanson for SSATBB and orchestra. The orchestra is, of course, a surprise. The second is "Bonum est Confiteri" for SATB, edited by C. Rossini; and "Super Flumina Babylonis," for SATB, also has been arranged by Mr. Rossini. These are published by J. Fischer.

Then there is a new edition of Franck's "Dextera Domini," adapted by Reginald Sweet as an anthem entitled "Bless the Lord" (Galaxy). It has both Latin and English words and runs to seventeen pages. (You remember that Leo Sowerby recently edited the same work.)

For a really entertaining and beautiful book there is one entitled "The Organs and Bells of Westminster Abbey" by Dr. Jocelyn Perkins, Sacrist of the Abbey (Novello). Unhappily it lists at \$3.75, but it gives you a good deal of delight for the money, if you have it.

Work of Donald D. Ketting's Choir.

A festival choral service and Litany for the end of the choir year was held at the Westminster Presbyterian Church of Lincoln, Neb., on the evening of May 16 under the direction of Donald D. Ketting, M. S. M., minister of music. A beautiful illustrated souvenir program was printed for the occasion. A resume of the year shows the activities and membership of the girls' carol choir, the boys' choir, the antiphonal choir, the chapel choir and the motet choir. Several elaborate and beautiful programs were arranged in the course of the year by Mr. Ketting.

NEWS FROM SAN FRANCISCO

By WILLIAM W. CARRUTH

San Francisco, Cal., June 17.—Two prominent San Francisco churches are trying out an experiment which will be followed with interest. Not many years ago a number of the Methodist churches combined forces, named themselves the Temple Methodist, and erected a skyscraper hotel with church auditorium and Sunday-school rooms. But with the depression the church was forced to give up the building and a beautiful four-manual Skinner organ. At the invitation of the First Congregational Church, the Temple Methodist is now meeting with this downtown church, and the two pastors share the pulpit and divide the honors. The combined choirs are under the direction of Dr. William Knuth, head of the music department of the San Francisco State Teachers' College, and Raymond L. White, A.A.G.O., presides at the organ. Mr. White is also an instructor of music at the State Teachers' College and for the last twenty-two years has been organist of Notre Dame de Victoire, known as the French Church.

The annual dinner and business meeting of the Northern California Chapter of the Guild was held May 25 at the Santebury Hotel. John D. Barry, well-known newspaper man, who contributed to the success of the convention last year, spoke informally out of his long and varied experience, and Roy Russell, possessor of a beautiful tenor voice, entertained with a group of songs. Harold Mueller, F.A.G.O., was unanimously re-elected dean, Ethel Whytal Miller, F.A.G.O., sub-dean, Harriet Beecher Fish, J. Sidney Lewis and Kathleen Luke remain as secretary, treasurer and registrar, respectively. Mabel Hill Redfield, Val Ritschy and Florence M. White, F.A.G.O., were added to the executive committee.

On May 21, under the auspices of the Music Club of Mills College, and as a contribution to the eighty-fifth anniversary celebration, the following program was given at St. Paul's Episcopal Church, Oakland, by William W. Carruth (at Mills since 1917), Connell K. Carruth of the class of 1920 and Ethel Whytal Miller of the class of '26: Symphony 6, Widor (played by Mr. Carruth); Funeral March and Seraphic Chant, Guilmant (in memory of Charles M. Widor) (played by Mrs. Carruth); Scherzo, Dethier (played by Mrs. Miller); "All Saints' Day of the Pennsylvania Croations," Gaul; "Colloquy with the Swallows," Bossi, and "Starlight," Karg-Elert (played by Mrs. Carruth); Fugue on the Chorale "Ad Nos," Liszt (played by Mrs. Miller).

On May 30 students of organ in the music department of Mills College played the following program at "The Abbey": Chorale Prelude, "Vom Himmel hoch," Pachelbel (played by Evelyn Merrell); Preludes and Fugues in E minor and A minor, Bach (Caroline Claypool); Two Chorales with Variations, "Wer nur den lieben Gott lässt walten" and "Wie schön leuchtet uns der Morgenstern," Rinck (Yvonne Ford); Chorale Preludes, "Credo," "Ich ruf zu Dir" and "In Dir ist Freude," Bach (Evelyn Merrell).

Mary Arabella Coale Directs Concert.

The ninth annual concert of the Fort George Choir was given on June 6 in the Fort George Presbyterian Church, St. Nicholas avenue, Washington Heights, New York City. An ensemble of seventy voices under the direction of Mary Arabella Coale, A.A.G.O., organist and director, sang a program happily chosen for young voices and of charm in itself. An opening sacred group for full choir arranged en suite—Cesar Franck's "Psalm 150" and Schubert's "Psalm 23," Tchaikowsky's "Coming of Day" and Mozart's "Gloria in Excelsis"—was followed in lighter vein with Schubert's "Who Is Sylvia," sung by the children. Pleasing numbers by combinations of voices, led to the concluding trio and Finale from Faust. The choir was assisted by Henry Wigeland at the piano, Thomas Gentle on the violin and the Fort George quartet; also by Frances Elliott, coloratura; Gordon James, tenor of St. Mary's-in-the-Garden, and William Naethings, baritone, and David Smith, bass.

MISS CATHARINE MORGAN



THE CHOIRS OF THE HAWS AVENUE Methodist Episcopal Church of Norristown, Pa., Catharine Morgan, organist and director, again won the cup for the best group of choirs appearing in the processional at the Talbott festival held on the campus of the Westminster Choir School at Princeton, N. J.

The church cup, which is the one won by the Haws Avenue choirs, is awarded to the best group of choirs from any one church. The individual choir cup was won by the adult choir of the First Presbyterian Church, Syracuse, N. Y. There were forty-seven churches represented in the processional and the judges were Mrs. Carl Erdman, Mrs. J. F. Williamson and Mrs. George Mead, daughter of the late Mrs. H. E. Talbott, for whom the festival is named.

The church cup was awarded on the basis of appearance, forty points; marching, forty points; number of choirs in line, four points; banners, six

points; ministers and other officials present, five points; and five additional points at the discretion of the judges.

The senior choir of Miss Morgan's church this season presented Gaul's "Holy City," Stainer's "Crucifixion," Russell Hancock Miles' Easter cantata, "The Eternal Question: If a Man Die, Shall He Live Again?" and Mendelssohn's "Elijah." The combined choirs sang Handel's "Messiah" Dec. 13 and gave a program of Christmas music in the grand court of the Wanamaker store in Philadelphia, with Miss Morgan conducting and Newell Robinson of Philadelphia at the Wanamaker organ Dec. 22. The senior choir has during this season sung many standard numbers a cappella and from memory at the regular church services.

Once a month the senior choir is excused from attendance at a morning service and the junior choirs take the entire service.

Miss Morgan has been busy as a concert organist, having played recently for the regional conference of women's music clubs held at Norristown and at St. Paul's Reformed Church, Reading, and St. Paul's Reformed Church, Pottstown, Pa., using the following repertoire: Fantasie and Fugue in G minor, Bach; Two Versets on the Magnificat, Dupre; Pastorale, Franck; "The Carnival Passes By," Goodwin; Two Chorale Improvisations, Karg-Elert; "La Petite Ronde" and "Legende," Morgan; "Carillon-Sortie" and "Rosace," Mulet; Musetta, Ravanelli; Toccata, "Sunshine," Swinnen; Finale from First Symphony, Viernic; "L'Organo Primitivo," Yon. Miss Morgan plays from memory all organ numbers in the church services.

Millerd Arranges Anniversary Music.

James Millerd, who presides over the music at Trinity Episcopal Church, Chicago, prepared service music of high merit for the celebration of the ninety-fifth anniversary of that church on Michigan avenue Trinity Sunday, May 23. The choir sang Stanford's Te Deum in B flat, Martin's "Hail, Gladdening Light" and Handel's "Hallelujah Chorus."

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Latest Contract Is for Three-Manual to Be Built for First Unitarian Church, Oakland, Cal.—Proves Value of Reputation.

In a period of less than four months after Austin Organs, Inc., had reopened the Austin organ factory at Hartford, Conn., taking up the business from which the elder Austins had retired, a very encouraging number of orders has been received by this firm. Among the work done by the Austins, which serves as an indication of the improvement in business conditions and as evidence of the permanent value of the Austin reputation, is the following:

A three-manual "rebuild" organ of twenty-seven stops for the First Baptist Church, Columbus, Ga.

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The moving of the Austin organ in the Second Baptist Church to the Ponce de Leon Baptist Church of Atlanta, besides enlarging of this instrument by an additional chest and several ranks of pipes.

An echo organ added to the instrument in the residence of W. P. Conway, Green Village, N. J.

Several additions to the instrument in the Christian Union Church, Oak Bluffs, Mass.

A standard organ of four ranks of pipes for St. Margaret's Church, Madison, Conn.

A new console and additions to the Austin organ at the Covenant Central Presbyterian Church, Williamsport, Pa.

Several stops added to the organ in the Messiah English Lutheran Church, Baltimore, Md.

A three-manual "rebuild" for the gallery of the Marble Collegiate Church, New York City.

The latest contract received is for a three-manual organ for the First Unitarian Church of Oakland, Cal. As soon as completed the specifications of this instrument will be published.

Play Joint Recital at Louisiana "U."

Frank Collins, Jr., and Frank Crawford Page gave a joint recital at the Louisiana State University in Baton Rouge May 18 in honor of the military commencement of the university. Their offerings consisted of these compositions: "Marche Pontificale," Widor (Mr. Page); Cantabile from Sonata No. 7, Guilman (Mr. Collins); "The Squirrel," Weaver, and "Swing Low, Sweet Chariot," Diton (Mr. Page); "The Little Red Lark," Clokey; "Will-o'-the-Wisp," Nevin, and "The Kettle Boils," Clokey (Mr. Collins); "The French Clock," Bornschein, and "Westminster Chimes," Vienne (Mr. Page).

DISPLAY AT CONVENTION



HEREWITH IS ILLUSTRATED the beautiful mahogany room used by the Wicks Organ Company to provide the proper environment for a four-stop unit organ installed in the Netherland Plaza Hotel parlors during the Guild convention in Cincinnati. Finished in a rich shade of brown mahogany trimmed in black, with the ceiling in cream and lights of an amber shade, the setting was effective. The organ contained a diapason, flute, salicional, dulciana and chimes, which were divided into two sections.

In a unique guessing contest sponsored by the Wicks Organ Company \$100 was presented to the following A. G. O. members who guessed most accurately the number of feet of magnet wire used in winding the 256 chest magnets in the main wind chest: Mrs. Eva Wilson Peniston, Wilmore, Ky., \$50; Miss Roberta Bitgood, Bloomfield, N. J., \$30, and George Tucker, Pittsburgh, \$20. Members were told how many feet were used on the smallest magnet and the three sizes employed in the organ were on display. The exact number of feet used was 122,800.

Mendelssohn's "Elijah" was sung at Emmanuel Baptist Church in Brooklyn, N. Y., on the evening of June 3 by the motet choir of the church under the leadership of George W. Volkel, organist and director.

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RECITALS A SPECIALTY

Who's Who Among the Organists of America

J. NORRIS HERING



J. NORRIS HERING, F.A.G.O.

J. Norris Hering, the Baltimore organist, who was at the console at the first wedding of the Duchess of Windsor, when, as Miss Wallis Warfield she was married to Lieutenant Earl Winfield Spencer in Baltimore, has been appointed director of music and organist of the Mount Vernon Place Methodist Episcopal Church, at the Washington Monument, Baltimore, to take effect Sept. 1. Mr. Hering will play one of the largest organs in Baltimore, built by M. P. Möller, and direct a mixed quartet. He is director of the department of music of the Maryland Casualty Company at its home office in Baltimore, organizing, managing and participating in the series of concerts and recitals Sunday afternoons for six months of each year in the Maryland Casualty Auditorium, which contains an Austin organ.

Mr. Hering, a fellow of the American Guild of Organists and holder of the artist diploma of the Peabody Conservatory of Music, studied the organ principally under the late John Edmund Barkworth of England, master of arts of Oxford University, who himself had studied the organ under the late Sir Walter Parratt, master of music successively to Queen Victoria, King Edward VII. and King George V., and for more than forty years organist at St. George's Chapel, Windsor.

Mr. Hering began as a choir boy at St. Peter's Episcopal Church, Baltimore, and substituted at the organ when 14 years old for the organist-choirmaster of the church, Horton Corbett of England, from whom he received his first year's organ lessons. He became assistant organist to the late Harold Randolph, former director of the Peabody Conservatory of Music, at Emmanuel Episcopal Church. For more than thirteen years he was organist and director at Christ Episcopal Church and for seven years was at the Franklin Street Presbyterian Church. Other posts held by him were at the First Presbyterian Church, St. Michael and All Angels' Episcopal and the Second English Lutheran Church and in New Orleans at Touro Synagogue and St. Paul's Episcopal Church.

Mr. Hering was one of the organ soloists at the convention of the American Guild of Organists in Washington in 1927; gave three recitals in the official series at the Jamestown Exposition in 1907; played the dedicatory

recitals on the memorial organ in United States Marine Corps Barracks, Quantico, Va., and on the organ in Western Maryland College, and has given recitals at the University of Virginia, Charlottesville, at the United States Naval Academy, at Hood College, at Peabody Conservatory and elsewhere. He was dean of the Chesapeake Chapter of the American Guild of Organists in 1925-1926 and dean of the Maryland Chapter of the Guild in 1919-1920. He has written a sonata and other works for organ, songs, etc.

Mr. Hering engaged in regular newspaper work for eighteen years, the last five of which he spent as a member of the feature editing staff of the *Sunday Sun*, Baltimore.

Born in Baltimore, Mr. Hering is a son of the late John Milton and Anna Belle (nee Norris) Hering of Baltimore, natives of Frederick and Carroll counties, Maryland. He is a nephew of Dr. Daniel Webster Hering, emeritus professor of physics and formerly dean of the faculty of the graduate school of New York University, and is a cousin of the late Dr. Joshua W. Hering, banker, physician, state comptroller of Maryland, member of the public service commission of Maryland and president of the General Conference of the Methodist Protestant Church.

ALBIN D. McDERMOTT

Albin Dunstan McDermott, scholarly and successful young church musician, now of New York, was born Nov. 20, 1908, at Charleroi, Pa. When he was 2, Mr. McDermott's family moved to Pittsburgh, where he received the major part of his education. He was graduated as an honor pupil from the preparatory school of Duquesne University at the age of 15, receiving the gold medal award in physics. In 1928 he received the bachelor of arts degree from the University of Pittsburgh. The master of arts degree was conferred on him in 1929 after specializing in medieval Latin documents relating to music, with the thesis "The Micrologus of Guido D'Arezzo." Mr. McDermott had the honor of being the youngest student to receive the master's degree at the University of Pittsburgh and the further distinction of teaching Latin as a member of the faculty of the University of Pittsburgh for three years.

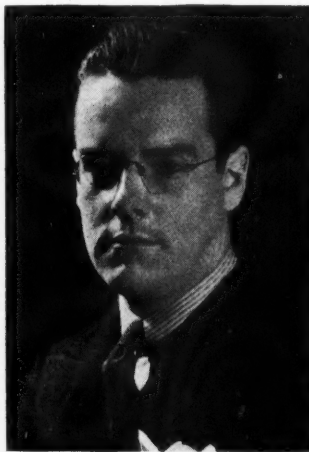
In 1931 Mr. McDermott was commended by *L'Osservatore Romano*, the official Papal newspaper, for the clarity, brilliance and accuracy of his comments on the initial world-wide radio broadcast by Pope Pius XI, in February of that year.

Mr. McDermott's early musical training was under the direct supervision of his mother, who started him at the piano at the age of 3. At the age of 5 he studied piano under the guidance of Professor Carl Axthelm and continued his piano and, later, his organ studies, with the Rev. F. X. Williams, C. S. Sp., at Duquesne University. Then he studied under Dr. Caspar Koch, municipal organist of Pittsburgh, at the Fine Arts School of Carnegie Institute of Technology and later with Dr. Charles Heinroth, who for twenty-five years was organist and director of music at Carnegie Institute and now is head of the music department at the College of the City of New York. Mr. McDermott studied harmony, counterpoint and composition with Dr. J. Vick O'Brien, head of the department of music of Carnegie Institute of Technology; the late Dr. Charles N. Boyd of the Pittsburgh Musical Institute and William K. Steiner, A. A. G. O.

In 1933 Mr. McDermott won the associate certificate in the American Guild of Organists. He was one of six to receive the scholarship in improvisation from the American Guild of Organists in the fall of 1935, to study under Dr. Frederick W. Schlieder.

Mr. McDermott also studied church music with Dr. Joseph Otten, founder of the St. Louis Symphony Orchestra and for many years organist and choirmaster of St. Paul's Cathedral, Pittsburgh. He has composed numerous church motets and a mass which is

ALBIN D. McDERMOTT



soon to be published by J. Fischer & Bro.

At the age of 16 Mr. McDermott began his professional career as organist at St. Bede's Church, Pittsburgh. In 1926 he was appointed organist and director of music at St. Agnes' Catholic Church, where he played over 5,000 masses. In the same year he organized the Polyphonic Choir at Duquesne University and was appointed organist of the university chapel. He gave several organ recitals and a choral service for the Western Pennsylvania Chapter of the Guild and was chosen among seventeen organists throughout the United States to play at Carnegie Institute after the resignation of Dr. Charles Heinroth, the youngest by ten years of the seventeen selected.

In the fall of 1934 Mr. McDermott was appointed organist and choirmaster of the Catholic Church of the Holy Name by Stephen J. Donahue, D. D., auxiliary bishop of the Archdiocese of New York. This parish has a congregation of 14,000, the largest in the United States. In the last three years Mr. McDermott has played organ

music for over 1,500,000 people, he has played over 200 short recitals in the course of one year's activities and has developed a large vested boys' choir numbering seventy voices. This choir is frequently heard over a national radio hookup.

Recently Mr. McDermott was appointed to the faculty of the Cliff Haven School of Music, organ department. He has just designed a large four-manual Möller organ for Holy Name Church, which will be installed in October.

American Conservatory Graduation.

The fifty-first annual commencement of the American Conservatory of Music was held at Orchestra Hall, Chicago, June 15. The organ department was represented on the program by Winston Johnson, organist of the Wellington Avenue Congregational Church, and pupil of Frank Van Dusen. Mr. Johnson played the D minor Concerto by Guilmant, accompanied by the American Conservatory Symphony Orchestra, Herbert Butler, conductor. Organists receiving bachelor of music degrees were Marion Gates, Waterloo, Iowa; Wilbur Held, Des Moines, Ill., and Winston Johnson, Chicago.

Career of Miss Ingle, Who Won Prize.

Margaret Page Ingle, F.A.G.O., member of the Chesapeake Chapter, A. G. O., whose chapter prize-winning anthem, "Awake, My Soul," is to be published by the H. W. Gray Company, aside from being organist-director of St. Mark's Lutheran Church, Baltimore, is head of the choral singing and music appreciation at the Roland Park Country School, Baltimore, and the Madeira School, Greenway, Va. Miss Ingle holds a diploma from the Peabody Conservatory. Most of her study was with the late Harold D. Phillips in organ and theory. Miss Ingle also studied counterpoint with Dr. T. Tertius Noble of New York.

Gatty Sellers, the English organist, sailed for England recently, on the Normandie after giving 100 recitals between Jan. 1 and May 23 in the United States. Before sailing two New York publishers issued two of his new compositions and three organ arrangements.

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Recital

Asks the Organist: "Is the Organ Really a Recital Instrument?"

[The following is the text of a paper read by Mr. Dunham of the University of Colorado at the general convention of the American Guild of Organists in Cincinnati, Ohio.]

By ROWLAND W. DUNHAM, F.A.G.O.

The recital of organ music is a comparatively modern device. Since the instrument is traditionally linked with the church, mainly for accompanying purposes, its literature of solo music has been inevitably designed to correspond. Before the development of secular instrumental music there was little difference between choral music of the liturgy and the incidental organ works of which we have any record.

Both Bach and Handel wrote for the instrument. With Handel this was in the form of ensemble music, such as the group of concertos. Bach's organ music was a very small part of his creative output. Were his reputation to be based upon organ music, there is no doubt that he would long since have been forgotten. The chorale preludes, probably the finest of all for this instrument, were designed for church use. The preludes and fugues came mostly before the great Leipzig period. His sonatas were not intended for an organ and belong to the epoch in his career when he was concerned with music after the fashion of Italian chamber music (the Brandenburg Concertos).

After Bach came the long period during which no first-class composer designed to write organ music. The instrument was not regarded as suitable for the musical ideas of composers of the classical school. It was a church instrument, and thus it remained until certain later musicians began to make more or less important contributions. Mendelssohn in his sonatas and the preludes and fugues was scarcely up to his own standard—which is itself a debatable matter. Cesar Franck left us some compositions of real value; yet they were intended for use in connection with the services at his church. Of Merkel and Rheinberger there is little to be said.

The literature, then, not only is scanty, but at least up to 1900 was of a character little suited to the recital as we understand this word. A recital is presumably a performance of significant music projected through the medium of an artist whose skill and interpretation are above reproach.

How completely does the organ recital fulfill this ideal? We are forced to conclude that with few exceptions it most emphatically does not meet this description. The position of the instrument in a building devoted to religious worship would seem to place certain prohibitions which would make the playing of concert music entirely out of order. Strangely enough this has not been the case. Even in the liturgical services of churches in England and on the continent programs of organ music in all styles have been not only permitted, but encouraged.

As to the player, the organist of the church has seemed to feel it incumbent upon him to appear more or less frequently in what he called an organ recital. On these occasions that gentleman would gather together some of the more pretentious numbers of his church repertoire and arrange them for the edification of the few who ventured to attend, without any admission charge, of course. Whether or not the player indulged in a bit of desultory practice was quite unimportant. Not until recently has he even bothered really to learn (memorize) the various selections.

With this introduction we may proceed to examine some reasons for the comparative failure of the organ in recital.

After the already suggested implication that in the past the music has been unworthy and the playing worse than mediocre we may venture some few details.

Concert music has certain standards which musicians should recognize. We organists have been singularly slow to

acquaint ourselves with these standards and to make any effort to conform to them. The fate of a certain Andante which became "Moonlight and Roses" indicates the real calibre of many "organ recital pieces." The fact that pianists and our colleagues in other fields will never be found at an organ recital should arouse our curiosity. What is wrong? Obviously the literature first of all, and the actual effect of the music apart from how we think it sounds is another. So far as contemporary musical composition is concerned there is no person more reactionary than the organist. In spite of his vaunted superiority in theory and musicianship he is hopelessly out of date as far as modern idioms are concerned. At the approach of even the most harmless dissonant he runs for the nearest sandpile wherein to bury his head. Any organ work which does not contain a most obvious tune and has not the prescribed number of tonic and dominant chords has no place in an average organist's repertoire. Perhaps it is because, in order to play this music, he might actually have to practice. The probability is that he is just an old fogey. It is so easy to shrug one's shoulders and refuse to join the procession. Just the same the new music is here to stay regardless of the antagonism of a few narrow-minded organists. How many organists, for example are playing Edmundson's "Gargoyles" or the even more abstruse new Suite by Sowerby? Certainly only the few with both the technique and present-day approach to musical art.

There are several fundamental peculiarities in the organ which do not lend themselves to the satisfactory playing of concert music. First is the matter of rhythm. As Dr. Davison insists, sacred music is essentially un-rhythmical in contrast to secular music (descending from the dance). Since it is impossible to accent definitely the strong beats on the organ this instrument is ideal for church services. But for true recital music, where rhythm, must be ever present, this weakness may be almost fatal. Although it is possible to give the semblance of a rhythmic effect artificially, the result is never altogether satisfactory.

We may pass on to the matter of expression. We know that the greater factor here is the swell and diminuendo. In organ playing there are two alternatives—the swell pedals and the addition of stops. Either is mechanical and in no way approaches the perfection attainable on strings or wind instruments, or even the suggestive method used on the piano. It is highly artificial at the best, often deteriorating into the sort of musical expression we hear on the accordion. Then, too, there is the independent shading of the main melody when accompanied by chords. Here the addict of the "master swell" has a chance to show how bad organ music may be made to sound.

Color has always been a problem. On the organ there are some advantages. But there are also many dangers. Four-voiced harmony on flutes might be acceptable if we had low pitched instruments of this kind. But since the organ flute is only a weak imitation it is really a questionable color unless carefully used. The diapason suits church use admirably, but its use in concert is another question. Color we have, but how may it be used when it can never be coordinated with rhythm? With this in mind we can understand how orchestral versions of Bach, for instance, are intensely vital, but how drab they sound in comparison to our organs! The very people who are tremendously stirred when Stokowski plays the Passacaglia remain unmoved at its performance on an organ. In this connection we might even assert that any of our best organ composi-

VERNE R. STILWELL



IN THE EPISCOPAL DIOCESE of Western Michigan the Right Rev. Lewis Bliss Whittemore is bishop coadjutor. Before his election to the office of bishop Mr. Whittemore was rector of Grace Church, Grand Rapids, Mich., where Verne R. Stilwell is the organist and choirmaster. Knowing the fine work done by the choir of Grace Church, Bishop Whittemore uses it as a demonstration choir in the smaller churches of the diocese. Recently the choir motored to Greenville, where it sang a service Sunday evening in St. Paul's Church of that city. The following were some of the musical numbers used: Magnificat and Nunc Dimittis in B flat, Lutkin; "Praise Ye the Name of the Lord," Tschaiakowsky; "Lo, God Is Here," Mueller; "The Shepherd on the Hills," Nevin; "Gentle Shepherd," Gluck; "Lord, Our God, Have Mercy," Lvovsky; "Roads," Dickinson; "Children, Come on Home," Cain; "The Lord Bless You," Lutkin.

The choir consists of about forty-five voices, women, men and boys. Mr. Stilwell has joined the master class of the Christians School of Music, held at Ephraim, Wis., June 27 to Aug. 9.

tions suitable for a recital will sound unbelievably better transcribed for orchestra. This statement can scarcely be refuted.

As to texture, the limitations of the organ are again obvious. The individuality of the various melodies in polyphony may be perfectly clear to us. But to even the musical listener it is difficult if not impossible to follow such music when all four parts are of the same color and strength.

Let me quote some comments received from certain experienced organists who happened to be honest as well as sophisticated:

Why do people stay away from organ recitals? First, because the literature is not really intelligible, not really musical; the interesting music we do have for the organ is passed by and the uninteresting technical things are used instead. Many organists go so far as to offer in public things they themselves scoffed at when they first tried them; how then can they expect the public to like them? Organ recital programs are filled with a deadly dull type of contrapuntal exercise-work.

And the second reason they don't go to organ recitals is that the technique is utterly muddy through legato when it ought to be clarified through staccato exactly as orchestral work is; not one organist in a thousand can play correctly staccato today. Gullmant could, Bonnet could now and then. Third, the registration is all too much diapason and flute—diapasons and flutes, if persisted in, will drive any audience away.

Are they really worth attending? No, excepting for organists who want to size up literature, or now and then style.

Do organists fool themselves? Probably not one organist in a thousand really

likes any piece of organ music the way the other fellow plays it for him. But he's willing to fool himself that others like the way he does it.

Another suggestion for this consideration came in this paragraph:

Why can a fine player like Carl Weinrich play a Bach program superbly and yet the so-called professional organists will not like it? And why was it that so many of our colleagues all over the country considered Lynnwood Farnham practically a failure?

Perhaps some of these matters have already been given a partial answer in what has gone before. At any rate, the challenge is here. Is the organ, after all, a solo instrument? Is it, in spite of the suggested weaknesses, suitable for playing vital music of a quality comparable to the piano, the violin, the chamber music ensembles, the symphony orchestra?

It seems to me that the answers to these questions must be placed in the hands of the profession itself. A number of very fine players have appeared in America within the last twenty years, organists who have not only equalled, but in some instances have surpassed, the most famous personalities from across the water. They have made use of the most effective of the standard literature and have given hearings to contemporary compositions in modern style. Such performances have done a great deal to dignify the king of instruments as a recital vehicle.

The general public is not yet ready to accept an organ recital on a par with other solo or ensemble concerts. Over the radio and in some of our theaters come the strains of cheap popular songs in the pernicious manner of the old-time "movie" player. We still have the free organ recital which is so often worth just what it costs. These well-intended efforts by the resident organist remain as a horrible example of past practices. A church organist may be anything from a bungling, untrained amateur to a finished artist. Visits of European celebrities have worked both ways. At least they have awakened interest because we still value the foreign above our own products and because the public (and even a large part of the profession) allow themselves to be impressed by inane exploitations of the ego in the form of public improvisations. Even a meagre literature can never justify such impertinence.

And yet I hardly believe that organists are ready to admit the eventual failure of the organ recital, or to relegate its exclusive use to the place which it has occupied through the centuries—that of a musical adjunct to the church service. The liberal Protestant church does not limit the use of its buildings to purely religious activities. An admission charge for fine secular music of cultural qualities is not considered inappropriate.

The real concert organist who possesses a technical equipment, sound musicianship and discriminating, eclectic taste comparable to those of his colleagues in the field of the piano, violin or the singer may still have a dignified place in the musical sun. We must recognize and obscure as best we can the various difficulties which have been discussed. Our support of first-class organ music of any period or country depends upon a sympathetic, well-considered approach to all good music, and on the elimination of the weak, saccharine ditties which have so often cluttered our programs. Perhaps church organists of limited powers may be persuaded to resist the temptation to give recitals at all, thus leaving the concert phase of organ playing to more competent players.

The future of the organ recital is in our own hands. Shall we make it a vital force in musical art? Only the future will answer this question.

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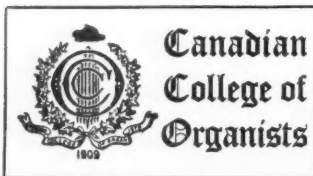
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London Center.

Ethel L. Matthews, Secretary.

The London Center had a dinner and social evening at Wong's cafe June 1, this taking the place of the usual June picnic. Following the dinner a program of entertainment was arranged by Mrs. Helen Orth and the guests took part in games directed by Dr. F. T. Egner. Mrs. Ward Cornell gave an interesting account of her experiences as a member of the choir of Westminster Abbey and St. Paul's Cathedral at the coronation in London. Groups of songs were contributed by Mrs. Ivor Brake and Dr. Egner. The coronation song sung by Dr. Egner was composed by Mrs. A. D. Jordan. The words are by Arthur Stringer. Readings were given by Miss Hazel Taylor and J. Parnell Morris presided over a short business session.

NEW MUSIC FOR THE ORGAN

By WILLIAM LESTER, D.F.A.

"A Pastoral Tune," by Godfrey Sampson; published by Novello & Co., Ltd., London.

This ingratiating, tuneful lilt was originally issued as a piece for violin and piano. Its success in this form led to its transformation into an arrangement for organ solo. It will no doubt meet with an equally cordial welcome in this guise, for it is melodically appealing, conventional in idiom, graceful in content and easy to play.

"Chorale Interludes on Christmas Carols for Organ," by Oliver Horsley Gatch; published by the composer, Gifford House, Boundary Road, Worthing, England.

The nineteen numbers in this interesting volume are all musical comments on familiar Christmas melodies. The separate pieces run in length from a single page to ten pages. Each may be used as a complete individual organ solo, or as a service adjunct, a more elaborate than usual prelude to or interlude for congregational use of the hymns and carols treated. The composer is well schooled and an adept craftsman. Also, he displays imagination, absence of which faculty would render the technical facility a thing to be feared, not welcomed. Organists will do well to look over the contents of this volume; they will find much therein to interest them.

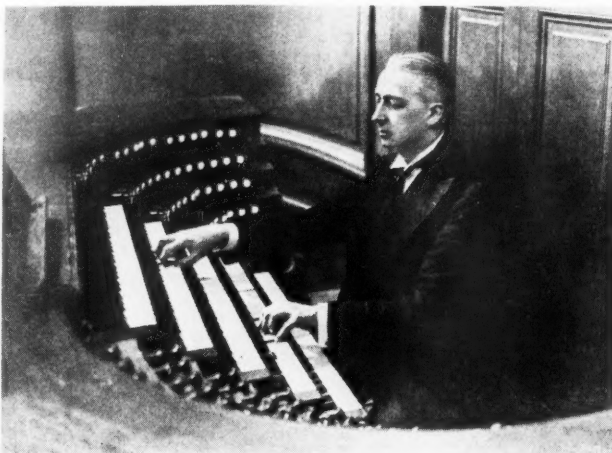
CATHOLIC CHURCH MUSIC

By ARTHUR C. BECKER, A.A.G.O.

Among the outstanding contributions to sacred liturgy must be mentioned the "Missa Lyrica" by Joseph J. McGrath. This mass is published by McLaughlin & Reilly. The mass is written for three voices, soprano, tenor and bass, with organ accompaniment. After Mr. McGrath's success with his "Missa Pontificalis" and "Missa Parochialis" we are led to expect great things from his pen, and we are happy to say we are not disappointed.

While this mass is not as profound as the "Missa Pontificalis," nor perhaps possesses the wide appeal of the "Missa Parochialis," it contains that worthwhile idiom which we associate with McGrath's music. The Gloria in particular is very interesting. The contrapuntal writing is done expertly and the contrasts fit the text in every way. It is the type of mass which more churches should use and it is the sort of music we expect from a man whose background and training is that of Mr. McGrath.

MARCEL DUPRÉ, WHO PLAYED AT WEDDING OF FORMER KING



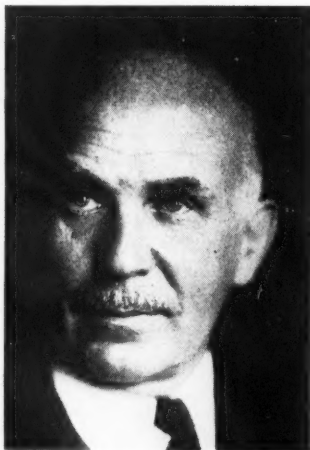
MARCEL DUPRÉ was CHOSEN by the Duke and Duchess of Windsor to play the music at their wedding at the Chateau de Cande in Monts. The press throughout the world reported Mr. Dupré's beautiful playing of Bach, Schumann and old English anthems fitting for the occasion, and his improvisation of the wedding march.

Previous to this Mr. Dupré was asked to participate in the celebration of the centennial of Alexandre Guilmant. The first part of the celebration took place at Meudon, where the mayor made a speech. After the unveiling of

a tablet in memory of the great composer-organist, Mr. Dupré recalled the memory of this noted master, associating it with the memory of his other master, Widor. This was followed by a reception by the municipality in the salon of Mr. and Mrs. Dupré, which they had placed at the disposal of the mayor and the aldermen. Mr. Dupré played a special program for the guests on the organ which once belonged to Guilmant himself.

Mr. Dupré's sixth transcontinental tour of America will start in October, to last until early December.

WARNER M. HAWKINS



UNION COLLEGE, in Kentucky, has conferred the degree of doctor of music upon Warner M. Hawkins, organist and choirmaster of Christ Church, Methodist Episcopal, New York City. Dr. Hawkins is an F. A. G. O. and holds the Guild's choir-master certificate. He has prepared a musical setting, based on plainchant, of the Methodist communion service.

Organ Students Play at Tuskegee.

Orrin Clayton Suthern has reason to be proud of his organ pupils at the famous Tuskegee Institute in Alabama. On May 23 he presented a group of them at the institute chapel. Those who played were Conrad Hutchinson, Louise Driver, Verdell Carnegie and John Hoskins. Mr. Suthern has had a good year at Tuskegee and has given a number of recitals.

VERA MELONE CONRAD



VERA MELONE CONRAD, the Harrisonburg, Va., organist, was asked to return for a second season to teach a course on "Music and Hymn Appreciation" at the Baltimore Conference Training School for Pastors and Lay Workers of the Methodist Episcopal Church, South, held at Front Royal, Va., June 14 to 25. Mrs. Conrad, whose work at the Cathedral Methodist Church in Harrisonburg has been recognized throughout the Baltimore Conference, taught a similar course in Roanoke and in Washington, D. C., during the winter, and will conduct similar work at Salem, Va., in July.

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Books for the Organist

"Church Music in History and Practice; Studies in the Praise of God," by Canon Winfred Douglas; published by Charles Scribner's Sons, New York.

It would not be too much to say that the musical world has long waited for this work, which will be a constant joy to the church musician. We all know what the reverend author has done for the Great Cause (yes, with capitals!) of Sacred Music, but this is his masterpiece and, no matter to what denomination he is attached, every organist and choirmaster will find in it all that he may ever need. Hitherto such information as is herein contained was available only after weeks and months of labored research. Here it is, all ready to hand, with a bibliography of 176 authorities, to say nothing of two complete indexes with which one may find what one wants within a few seconds. Although as this is written the book has been on the market less than a fortnight, the reviewer has met several who have already read, marked, learned and inwardly digested, if one may borrow from the collect for the second Sunday in Advent.

Naturally Canon Douglas provides first and foremost for the Anglican priest and choirmaster, but the first 1500 years of Christianity are liberally surveyed in such a convincing and lucid manner as will be of the utmost use to all churches, for there is not a word of dogma from first to last. An amazing feature is that 272 pages contains it all. Not being possessed of an "opulent, adjectival abundance" it may perhaps be as well to enumerate the treasures that await the student.

Chapter I is devoted to the "Foundation Principles of Church Music." This is followed by "The Music of the Eucharist before Polyphony." In chapter 3 we get "The Music of the Eucharist from the Rise of Polyphony to the Present Time." Then we come

to "Gregorian Psalmody," which should delight the members of the Plainsong Society! Chapter 5 is devoted to the "Office Music before the Reformation" and the next chapter to "The Pre-Reformation Liturgical Hymn." Chapter 7 is on "Anglican Eclectic Hymnody; Later Pre-Reformation Sources," which is followed by "Anglican Eclectic Hymnody; Post-Reformation Sources." But the last chapter is entitled "A Century of Reform," which speaks for itself.

Weaknesses and abuses are exposed and remedies suggested, but the earnestness and erudition displayed are not only appealing but convincing. This would make excellent reading for the long vacation, as it provokes serious thought and needs a steady assimilation.

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Programs of Organ Recitals of the Month

Arthur C. Becker, Chicago—Dean Arthur C. Becker of the De Paul University School of Music is presenting a series of three recitals in St. Vincent's Church on Wednesday afternoons, June 30, July 14 and July 28. The programs are as follows:

June 30—"Grand Choeur Dialogue," Gigout; First Sonata, Mendelssohn; "Summer Fancies," Cole; Canon in D minor, Bach; Scherzo, Stanley T. Reiff; "Procession," Mulet.

July 14—Prelude, Fugue and Variation, Franck; Stellan, T. A. Arne; Gigg, Arne; "Elegiac Poem," Karg-Elert; "O Clemens! O Mia!" Mulet; Prelude to "Lohengrin," Wagner; Chorale in A minor, Franck.

July 28—Apostolic Symphony ("Chaos and Prophecy," "A Carpenter Is Born" and "Crucifixion and Fruition"), Garth Edmundson; Air in the Manner of Bach, Mauro-Cottone; "Will-o-the-Wisp," Gordon B. Nevin; Ostinato, Colin Ross; Caprice ("The Brook"), Dethier.

Farvin Titus, Cincinnati, Ohio—An "hour of organ music" in connection with the seventy-first anniversary of the Cincinnati Conservatory of Music was given June 24 at Christ Church and Mr. Titus played the following compositions: Toccata Sexta, Georg Muffat; "Vom Himmel kam der Engel Schar," Johann Buttstedt; Fantasia on "Komm, Heiliger Geist, Herr Gott" and Adagio, Trio-Sonata 6, Bach; Chorale Prelude, "Nun danket Alle Gott," Karg-Elert; "Communio sur un Noe," Jean Huré; Toccata and Aria ("Gothic Sketches"), John Haussermann; Passacaglia, Symphony in G, Sowerby.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker's lecture-recitals at the chapel of Reed College, which have been for these many years a musical feature of great value at this college, continue to be marked by programs of the highest type. On June 8 Mr. Becker played: Fugue in G major, Krebs; Adagio from Sonata, Op. 77, Beethoven; "Will-o-the-Wisp," Gordon Balch Nevin; "Venetian Idyl," Mark Andrews; "Ritornello," L. E. Becker; "Grand Choeur Dialogue," Gigout.

This was the ninth recital of the twenty-first series given by Mr. Becker from October to June.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Dr. Boothroyd had the assistance of the Colorado College Wind Ensemble in a program in Shove Memorial Chapel at the college June 4. The program consisted of the following compositions: Prelude and Fugue in E flat and Chorale, "Herrlich thut mich verlangen," Bach (arranged for wind band by Cecil Effinger); Fugue and Chorale, Honegger; Canzone, Julius Harrison; First Movement (Chorale with Variations) from Sixth Sonata, Mendelssohn (arranged for wind band by Cecil Effinger from the transcriptions for organ and brass instruments by Frederick Boothroyd).

Mabel Zehner, Ashland, Ohio—Miss Zehner was assisted in a recital at Trinity Lutheran Church June 1 by Gordon McKinnon, baritone. She played the following program: Chromatic Fantasia, Thiele; Andante, Stamitz; Prelude and Fugue in A minor, Bach; Andante Cantabile from Quartet in D major, Tschalkowsky; "Humoresque Gracieuse," Garth Edmundson; Chorale in A minor, Franck; "Canyon Walls," Clokey; "Melody for the Bells of Berghall Church," Sibelius; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "Marche Slave," Tschalkowsky.

Paul E. Grosh, Grove City, Pa.—Professor Grosh played the following program in a recital at Harbison Chapel, Grove City College, May 28: Adagio (Symphony 3), Vienne; Pastorale ("Prologue of Jesus"), arranged by Clokey; Cantabile, Franck; "Harmonies du Soir," Karg-Elert; Sanctus ("St. Cecilia" Mass), Gounod; Berceuse, Dickinson; Prelude, Samazeuilh; "Within a Chinese Garden," Stoughton; "Rejoice Greatly, O My Soul" (Chorale), Bach; Prelude on "B-A-C-H," Liszt.

Carlos F. Newman, A.T.C.L., Port Richmond, N. Y.—In a recital on the two-manual Estey organ of nineteen sets of pipes in Zion Lutheran Church Sunday evening, May 23, Mr. Newman presented the following program: Sonata 1, Mendelssohn; Toccata in F, Bach; Cantabile,

Loret; "Ein feste Burg" and "Nun Danket," Ashford; "The Vision," Rheinberger; "Gesu Bambino," Yon; Prelude in E minor (Wedge), Bach.

E. Power Biggs, Boston, Mass.—Mr. Biggs will play the following programs in recitals on the old Boston Music Hall organ at the Ernest M. Skinner organ hall in Methuen on Sunday afternoons in July and August at 4 o'clock:

July 11—Prelude in E minor, Bach; Fugue in D minor (Fiddle), Bach; "Komm, süsser Tod," Bach; Concerto in F, "The Cuckoo and the Nightingale," Handel; "Soeur Monique," Couperin; Air and Variations, Haydn; Fantasia and Fugue, "Ad Nos, ad salutem undam," Liszt; Berceuse and "Carillon," Vienne; Toccata "O Fili et Filiae," Farnam.

July 18—Concerto in A minor, Vivaldi; Bach; "Christ lag in Todesbanden," Bach; "In dulci Jubilo," Bach; "In Thee Is Joy," Bach; Passacaglia and Fugue in C minor, Bach; Variations on a Noel, d'Aquin; Fantasy for the Flutes, Sowerby; "The Little Shepherd," Debussy; Fantasia in E flat, Saint-Saens; "Piece Heroique," Franck.

July 25—Concerto in D, No. 10, Handel; "Deck Thyself, O Soul," Bach; "Come, Holy Spirit," Bach; Variations from Fifth Symphony, Widor; "Ballet," Debussy; "Epilogue," Willam; "Pastel," Karg-Elert; "Processional," Karg-Elert; "In Memoriam," Karg-Elert; Toccata and Fugue in D minor, Bach.

Aug. 1—Introduction and Passacaglia, Noble; "Lo, a Rose Breaks into Bloom," Brahms; Fantasy and Fugue, G minor, Bach; "Divertimento," Mozart; Scherzo, Vienne; Finale, Third Symphony, Vienne; "A. D. 1620," MacDowell; "Spinning Song," Mendelssohn; Toccata, Widor.

At the Germanic Museum of Harvard University, on the new classic organ designed by G. Donald Harrison and built by Aeolian-Skinner, Mr. Biggs will play these Bach programs:

Wednesday, July 14, at 4 p. m.: Trio-Sonata No. 1, in E flat; Toccata in F; Trio-Sonata No. 2, in C minor; "Deck Thyself, O Soul," "Come, Holy Spirit," Trio-Sonata No. 3, in D minor.

Wednesday, July 28, at 4 p. m.: Trio-Sonata No. 4, in E minor; Doriana Toccata; Trio-Sonata No. 5; Chorale from the "Orgelbüchlein"; Trio-Sonata No. 6, in G.

George W. Volkel, Chautauqua, N. Y.—Mr. Volkel, who will play as usual at Chautauqua during the summer season every Sunday except when the orchestra is present and every Wednesday afternoon, as well as for half an hour every morning, has prepared programs as follows:

July 4—All-American program: Concert Overture, Maitland; "Song of the Basket Weaver" and "The Citadel at Quebec" from "St. Lawrence Sketches," Russell; "Fireside Fancies," Clokey; "Dedication" (from the suite "Through the Looking-Glass"), Taylor; "Marche Pittoresque," Kroeger; Passacaglia and "Silence Mystique" (Introspection), Symphony No. 2, Edmundson; "The Brook," Dethier.

July 7—"Suite Gothique," Boellmann; Prelude to "Parsifal," Wagner; Five Pieces in Free Style, Vienne; Toccata in F (Canon), Bach.

July 11—"Psalm XVIII," Marcello; Prelude in G minor and Gavotta in F major, Martini; Concerto in A minor, Vivaldi; Bach; "Colloquy with the Swallows" and Scherzo in G minor, Bossi; Hymn-tune Prelude on Song 13 (Orlando Gibbons), Williams; "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in D major, Bach.

July 14—Chorale in E major, Franck; Evening Song and Toccata on the Plain-song "Pange Lingua," Bairstow; "May Night" and "Spinning Song," Palmgren; Trumpet Tune, Purcell; "A Purcell Suite," Purcell-Fricker; Sixth Symphony, Widor.

July 21—Bach program: Suite in C major; Chorale Preludes, "Erbarm' dich mein, Herr Gott," "In dulci Jubilo" and "Liebster Jesu, wir sind hier"; Prelude and Fugue in D minor (the "Violin"); Pastorale in F major; Chorale Preludes, "Allein! Gott in der Höhe sei Ehr!" and "Gott, der Vater, wohn' uns bei"; Fantasia and Fugue in G minor.

July 28—Historical program: "Toccata avanti la Messa della Domenica," Frescobaldi; "Toccata per L'Elevazione,"

Frescobaldi; "Bergamasca," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; Arioso in F major, Bach; Fantasia in F minor, Mozart; Fantasia and Fugue in B flat major, Beethoven.

Wilhelm Middelschulte, L.L.D., Chicago—At the commencement exercises of the Detroit Foundation Music School, held at the Jefferson Avenue Presbyterian Church, Detroit, June 11, Dr. Middelschulte, a faculty member, played the following organ selections: Toccata and Fugue in D minor, Bach; "Chorus Mysticus" (from "Faust"), Schumann; Canon in B minor, Schumann; Pastorale and Finale, Guilmant; "Perpetuum Mobile," Middelschulte; Contrapuntal Symphony on Themes by Bach, Middelschulte.

Virgil Fox, Baltimore, Md.—In a recital in the parish-house of All Saints' Church, Great Neck, Long Island, N. Y., April 22, Mr. Fox played the following compositions before an audience which helped to make the occasion a financial and musical success: Fourth Concerto (Allegro Moderato), Handel; Canon in B minor, Schumann; Concerto in D minor (Largo), Bach-Middelschulte; Passacaglia and Fugue in C minor, Bach; Reverie, Dickinson; "The Soul of the Lake," Karg-Elert; "Carillon," Vienne; "Elfin Dance," Edmundson; "Perpetuum Mobile," Middelschulte; "Dreams," McAmis; Sixth Symphony (Allegro), Widor.

William S. Bailey, F.A.G.O., Marietta, Ohio—In a recital April 26 at the First Congregational Church Mr. Bailey played this program: Allegro vivace, Fifth Symphony, Widor; Chorale Preludes, "When in the Hour" and "I Call to Thee," Bach; Toccata, Adagio and Fugue in C major, Bach; Andante Cantabile, Fourth Symphony, Widor; Intermezzo, Callaerts; "Romance," Fourth Symphony, Vienne; Chorale in A minor, Franck.

Elisabeth Spooner Hamp, Urbana, Ill.—Mrs. Hamp, assisted by LeRoy Hamp, tenor, with Sherman Schoonmaker at the piano, gave the University of Illinois recital May 23. Mrs. Hamp's numbers included: Chorale Preludes, "Jesu, Priceless Treasure," Bach; "My Inmost Heart Rejoiceth," Brahms; "Christ, Thou Art My Life," Reger; "Fling Wide the Gate," Karg-Elert; Trumpet Tune, Purcell-Fricker; Pastoral Dance on "On Christmas Night," Robin Milford; "Requiescat," Cyril Scott; "Poem" (MS), Helen Searles Westbrook; Scherzo in G major, Arthur Dunham; Passacaglia ("In Aeternum"), from "Impressions Gothique," Garth Edmundson; "Marche Funebre et Chant Seraphique," Guilmant.

In an "evening's service of music" at the First Presbyterian Church of Champaign, Ill., May 23 Mr. and Mrs. Hamp gave a program and the organ selections were: "Harmonies du Soir," Karg-Elert; Chorale Preludes, "Let Me Be Ever Thine," Delphin Strunk (1661-1664); "Jesu, Fairest Treasure," Bach; "My Inmost Heart Rejoiceth," Brahms, and "Christ, Thou Art My Life," Reger; "Improvvisation," de Guri; Andante Espressivo from "Sonata Cromatica," Russell Hancock Miles; Adagio from Second Symphony, Widor; "Requiescat," Cyril Scott; Gavotte, Wesley; "Benedictus," Rowley, "Corale," Karg-Elert.

Willoughby H. Williams, Sacramento, Cal.—Mr. Williams, assisted by Mildred Cason Springer, violinist, gave a program for the Sacramento Chapter, A. G. O., June 1 at the First Methodist Church. The numbers were the following: Fantasia and Fugue in C minor, Bach; Sonata in F sharp, Rheinberger; Spring Song, Hollins; Andante Religioso (violin and organ), Williams; Theme and Variations, Hesse; "Angelus" (violin and organ), Williams; Allegro Spirituoso, Bartmuss; Allegretto in A, Williams; "Grand Choeur" in D, Guilmant.

Claude L. Murphree, F.A.G.O., Tallahassee, Fla.—In recent recitals at the University of Florida on the four-manual Skinner organ Mr. Murphree played:

May 23—Prelude, Variations and Fugue on "Dundee," Diggle; Concerto Movement, Dupuis; "The Cuckoo," d'Aquin; Musette and Minuet, Handel; Pastorale and Chorale Prelude, Bach-Bedell; "Legende," Bedell; Intermezzo, Bedell; "The Citadel at Quebec," Russell; Serenata, Timmings; Roulade, Bingham; "Carillon-Suite," Alfred H. Johnson.

June 6—Commencement recital: Concerto in A minor, Bach; "By the Lake of

Genesaret," Diggle; "Will-o-the-Wisp," Diggle; "Wee Kirk Wedding Song," Diggle; Highland Pastoral, Hailing; Trio-Sonata No. 3, Bach; "The Little Red Lark," Clokey; "The Tragedy of a Tin Soldier," Nevin; Two Hymn-tune Preludes, J. S. Matthews; "Rondo alla Campanella," Karg-Elert; "Benedictus," Edmundson.

W. Arnold Lynch, Topeka, Kan.—Mr. Lynch, organist and director at the First Presbyterian Church, played a recital on the evening of May 2 to open a small Reuter organ in the Potwin Presbyterian Church. Mr. Lynch gave an effective demonstration of the instrument with the following program: "Sleepers, Wake," Bach; "Jesus Calls Us," Matthews; Air for the G String, Bach; Allegretto, Wolstenholme; Serenade, Schubert; Toccata in G, Dubois.

George H. Fairclough, F.A.G.O., St. Paul, Minn.—Recent programs by Mr. Fairclough on Friday afternoons in Northrop Memorial Auditorium at the University of Minnesota have been:

May 14—Prelude and Fugue in F minor, Bach; Chorale Prelude, "Ich ruf' zu Dir," Bach; Largo in E ("Concerto Grosso" No. 12), Handel; Chorale in E, Cesar Franck; Evening Song, Bairstow; Sonata in B flat minor (MS), Donald N. Ferguson; "Carillon," Eric DeLamarter; Coronation March, Meyerbeer.

May 21—Concerto in G, Vivaldi-Bach; "Sicilienne," Bach-Widor; Chorale Prelude, "Ein feste Burg," Bach; Introduction and Passacaglia (Sonata in E minor), Rheinberger; Spring Song, MacFarlane; "The Sun's Evensong," Karg-Elert; "Trümmerei" and Sketch in D flat, Schumann; "Ave Maria," Schubert; "Jubilee" Overture, von Weber.

Frederic Errett, Reno, Nev.—In an evening of music, which was the last program of the church year at the First Baptist Church, Sunday evening, June 6, Mr. Errett played these selections: Adagio Cantabile (Pastoral Suite), Bach; "Caprice Viennois" and "The Old Refrain," Kreisler-James; "Rhapsodie" for piano and organ, Clifford Demarest (Virginia Posvar, pianist, and Mr. Errett); "Finlandia," Sibelius.

Henry F. Seibert, New York City—The following is a program played by Mr. Seibert from radio station WQXR June 6: "O Sacred Head," Bach; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; "Adoration," Gaul; Caprice, Sturges; Fountain Reverie, Fletcher; Largo, Handel.

The following program was played over the air June 20 by Mr. Seibert: Chorale, "O World, I Must Leave Thee," Bach; Chorale Prelude, Brahms; "The Swan," Saint-Saens; Caprice, Kinder; "Christus Resurrexit," Ravanello; Pastoral Symphony ("The Messiah"), Handel; "Dear Lord and Father of Mankind," F. C. Maker.

Maurice Blackard, Harrisburg, Ill.—Mr. Blackard gave a recital at the First Presbyterian Church May 23 in connection with the dedication of the organ built by George Kilgen & Son. The program included these compositions: Fugue in G minor, Bach; Largo, from "Xerxes," Handel; "Canyon Walls" and "Wind in the Pine Trees," Clokey; Prelude and Toccata, Berwald; Reverie, Dickinson; "Drink to Me only with Thine Eyes," Miles; "L'Organo Primitivo," Yon; "Elegiac Melody," Grieg; Toccata, "Thou Art the Rock," Mulet.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Philharmonic Auditorium by Dr. Hastings were: Excerpts from "Orpheus," Gluck; Military March, Schubert; "Litany," Schubert; Love Song, Henselt; Serenade, Widor; Selections from "I Pagliacci," Leoncavallo; Woodland Sketch, No. 3, MacDowell; "Prelude Jeannelle," Hastings.

Sloan Fawcett, Painesville, Ohio—In her graduating recital at Lake Erie College May 27 Miss Fawcett, a pupil of Edwin Arthur Kraft, played this exacting program: Aria from Twelfth Concerto, Handel; Prelude and Fugue in D major, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Passacaglia, Bach; Melodie, Tschalkowsky; "Liebestod," from "Tristan and Isolde," Wagner; Allegro Vivace and Toccata from Fifth Symphony, Widor.

Programs of Organ Recitals of the Month

Max G. Miranda, A.A.G.O., Beloit, Wis.—At the nineteenth commencement of Beloit College, held in the First Congregational Church June 14, Mr. Miranda played these organ selections: "A Gothic Cathedral," Pratella-Weaver; "O God, Our Help in Ages Past," T. Tertius Noble; "Coronation March" from "Le Prophete," Meyerbeer.

At the conference of the thirteenth district Rotary May 4 in the same church Mr. Miranda played this organ program: Spring Song, Macfarlane; "Sketches of the City," Gordon Balch Nevins; London-derry Air, arranged by Lemare; "Hunter's Horn," from "Water Music," Handel; March from "Aida," Verdi; "Finlandia," Sibelius; "The Enchanted Isle," Stewart; "Pilgrims' Chorus" from "Tannhauser," Wagner; "The Evening Star," Wagner; Fountain Reverie, Fletcher; "Pomp and Circumstance," Elgar.

F. Rayner Brown, San Diego, Cal.—Mr. Brown played recitals as follows on the large outdoor organ in Balboa Park:

June 26—Fantasy on the Hymn-tune "Amsterdam," McKinley; Pastoral Sonata, Rheinberger; Third Chorale, Andriessen; Two Chorale Improvisations, Karg-Elert; "Kyrie de la Messe de Noel," Franck; Two Modern Preludes on Ancient Themes, Edmundson; "A Joyous March," Sowerby.

June 27—"Regina Pacis," from Symphony for Organ, Weitz; "Romance" and "Cortège," Bonnet; Three Seventeenth Century Pieces, arranged by Edmundson; Allegro alla Marcia from Sonata for Organ, F. Rayner Brown; "Dreams," McAmis; Etude and "Chanson," Friml; Tocata, Andriessen.

Tom H. Kinkead, Ann Arbor, Mich.—Mr. Kinkead, a pupil of Palmer Christian whose work is said to offer the greatest promise, played the following program from memory in the student recital series at the University of Michigan May 28: Fantasia and Fugue in C minor, Bach; Fugue in C major, Buxtehude; Cantabile, Franck; Symphony for Organ, No. 6, in G, Widor.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following in short recitals before the evening service at the Church of the Pilgrims:

June 6—Suite, "The Mountains of Rossello," H. Roget.

June 13—"Pieces Liturgiques," Alexander Motru.

June 20—Prelude and Fugue, Georges Taconet; "Haec Dies," from "Suite Gregorienne," Paule Piedellevre.

June 27—Chorale Studies, Paul Krause.

Joyce Rickard, Syracuse, N. Y.—Miss Rickard, a pupil of Professor Henry L. Vibbard, gave her senior recital at John Crouse Memorial Hall, Syracuse University, on the evening of May 7, and played her program entirely from memory. Her offerings were the following: Concert Theme and Variations in E minor, Bonnet; "Chanson sans Paroles," Bonnet; Prelude and Fugue on "B-A-C-H," Liszt; "Golliwogg's Cake-Walk" (arranged for organ by Miss Rickard), Debussy; "Tocata di Concerto," Lemare.

Miss Rickard has been an honor student in the College of Fine Arts of Syracuse University and is an active member of Sigma Alpha Iota, national honorary musical fraternity. She won the first prize in a composition contest sponsored by this fraternity in Denver two years ago.

Joseph C. Beebe, New Britain, Conn.—Among the recitals broadcast by Mr. Beebe from the South Church in June were the following:

June 15—Largo and Fugue, Handel; Arietta ("Agrippina"), Handel; Tocata (Gothic Suite), Boellmann; "The Nave," Mulet; "In Olden Times," Diggle.

June 22—Prelude and Fugue (C major), Bach; Siciliana, Bourree and Allegro ("Fire Music"), Handel; "The Bell Tower," Mulet.

June 29—Request Program: "Piece Heroique," Franck; Larghetto (Clarinet Quintet), Mozart; "The Rose Window," Mulet; "Thou Art the Rock," Mulet.

The June 29 performance was the last recital of the season, in which forty-two recitals were broadcast by Mr. Beebe.

J. Max Kruwel, Kansas City, Mo.—In a vesper recital at the Linwood Methodist Church June 13 Mr. Kruwel played: Chorale Preludes, "In Thee Is Joy" and "If Thou but Suffer God to Guide Thee," Bach; Fantasia in G minor, Bach; First Sonata, Mendelssohn; Allegretto Caprice, Brewer; "The Squirrel," Weaver; "Let There Be Light," Dubois; "Tranquillity," Kruwel.

Ethel Sleeper Brett, Sacramento, Cal.—At the final concert of the season by the choir of the First Methodist Church May 23 Mrs. Brett played these organ numbers: Introduction and Finale, "Ninety-fourth Psalm," Reubke; "Sunset," Jacob; organ and piano, "Exultation" (Symphonic Piece) (Ila Anita Richards at the piano), Powell Weaver; March from "Drama per Musica," Bach.

Pauline Miller, Mount Vernon, Iowa.—Miss Miller, a pupil of Professor Horace A. Miller, was presented by the Cornell College conservatory in a recital at the college auditorium May 24 and played these works: Fugue in D minor, Bach; Phantasia Sonata, Op. 188, Rheinberger; "Persian Suite," Stoughton; "Christmas in Sicily," Yon; Postlude in F major, Gullmunt.

Walter A. Eichinger, Seattle, Wash.—In his recital at the University Temple on the evening of June 4 Mr. Eichinger played the following program: Prelude and Fugue in A minor, Bach; Chorale Preludes, "Wachet auf," "Liebster Jesu,

wir sind hier," and "Ich ruf zu Dir," Bach; Cantabile, Jongen; "Rejoice, Ye Pure in Heart," Sowerby; Pastorale, Carl Paige Wood; "O wie selig seid Ihr doch," Brahms; "Kyrie Eleison," Karg-Elert; "Carillon-Sortie," Mulet.

Eugene M. Nye, Seattle, Wash.—In a recital May 30 at the Fremont Baptist Church for the benefit of the choir fund Mr. Nye presented this program: Concert Overture in B minor, Rogers; Sketch in D flat, Schumann; Fantasia on an Irish Tune, Morgan; "March of the Magi Kings," Dubois; "Dreams," McAmis; Sonata in D minor, Gullmunt; "A Cloister Scene," Mason; Tocata in D minor, Federlein. The church choir also sang two numbers.

Dale Young, Indianapolis, Ind.—Mr. Young was presented by Donald C. Gilley in the following graduation program at the Arthur Jordan Conservatory June 1: "In Thee Is Joy," "Christ Lay in Death's Dark Prison," Vivace, Trio-Sonata 6, and Dorian Tocata in D minor, Bach; "Behold! A Rose Is Blooming," Brahms; Allegro Moderato, Sonata I, Mendelssohn; Symphony I (Allegro Vivace and Finale), Vierne; Cantilena, McKinley; "Imagery in Tableaux," Edmundson.

Charles H. Demorest, Chicago.—In a program at the commencement of the Oak Park Junior College June 13 Mr. Demorest played these selections on a Hammond electronic organ: Trumpet Tune, Purcell; "Will-o'-the-Wisp," Nevins; Minuet from "Berenice," Handel; Suite, "In Fairyland," Stoughton; Tocata in E minor, Demorest; March from "Sigurd Jorsalfar," Grieg; "Priests' March," Mendelssohn.

Joseph H. Greener, A.A.G.O., Seattle, Wash.—The following compositions were played in recital at Trinity Episcopal Church during the month of May by Mr. Greener: Tocata in F minor, Driffl; "An Indian Legend," Candlyn; Chorale Prelude, "Deck Thyself, My Soul," Bach; Allegro Pomposo (Finale, Sonata in D minor), West; Canzona, Karg-Elert;

Cantilena (Third Symphony), Vierne; "Cantique d'Amour," Greener; Chorale Prelude, "Today Triumphs God's Son," Bach; Fantasia, "Come, Holy Ghost," Bach; Pastorale (First Symphony), Vierne; Prelude and Fugue in G, Bach; Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; Allegro Cantabile, (Fifth Symphony), Widor; Chorale in E major, Franck; Allegro ma non troppo (First Sonata), Borowski.

DEATH OF SIDNEY H. BOURNE

Was at Trinity Episcopal Church, Trenton, Over Fifty Years.

Sidney H. Bourne, for more than fifty years organist and choirmaster of Trinity Episcopal Church, Trenton, N.J., died at his home May 19 after a long illness. Mr. Bourne retired Feb. 1, 1934, because of ill health. Surviving are his widow, Anna A. Burgelin Bourne; a son, Cecil; two grandchildren and a half-brother, Frederick Bebbington.

Born in England, Mr. Bourne came to this country when a boy and sang in the Trinity choir. He became organist in 1887. Mr. Bourne was widely known as the first teacher of Richard Crooks, the tenor. Crooks came under his tutelage when he joined the Trinity boy choir at the age of 9. Mr. Bourne recognized the exceptional quality of the young voice and during the next five years devoted much time to its development. Crooks then left to join the choir of All Angels' Church in New York.

N. Lindsay Norden will conduct class and private instruction at the newly-formed Cape Cod Institute of Music (Mme. Martha Atwood, founder), at Osterville, Cape Cod. In addition to general theory teaching, Mr. Norden will offer a new course in the theory of untempered harmony as applied to a cappella music. Mr. Norden will also teach organ.



HISTORICAL NOTE

We have in stock a limited number of copies of the last edition of the

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printed at the Vatican Press in the year 1912. Aside from its noteworthy historical value to organists, choirmasters and collectors, it is one of the finest specimens of music typography that has ever been printed. The notation is Gregorian (or four-line stave) and the services contained therein cover the entire church year. Here is a volume that should be in the library of every person interested in liturgical or church music, regardless of denomination. Printed on the finest paper available. A beautiful five-color frontispiece is in each volume. Paper-bound.

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DR. ALBERT W. HARNED OF WASHINGTON DEAD

LONG A PROMINENT ORGANIST

Had Held Position at the Universalist National Memorial Church in the Capital for Nine Years—
Was Born in 1872.

Dr. Albert W. Harned, for nine years organist and choirmaster of the Universalist National Memorial Church in Washington, died May 29 at the Washington Sanitarium and Hospital in Takoma Park, Md. Dr. Harned had been in failing health since early in the year, but not until after his death was it revealed that he suffered from a tumor of the brain. He was in his sixty-fifth year.

Dr. Harned was well known in the musical world and many of the pupils who studied voice and the organ under his tutelage have achieved success.

Albert W. Harned was born July 26, 1872, in Philadelphia, the son of Wilfred and Rebecca Scherzer Harned. He was graduated from Lehigh University and obtained his degree of doctor of music from the University of Pennsylvania.

Dr. Harned began his career as an organist in Philadelphia, and later played in Cleveland and Roanoke, Va., before going to Washington. He had made his home for some years in Takoma Park, Md. He was a member of the American Society of Mechanical Engineers, the American Guild of Organists, the National Press Club and several Masonic bodies.

The National Capital Choir, which Dr. Harned organized, attained prominence in Washington, and for several years carols sung by the choir were broadcast on the day before Christmas.

Surviving Dr. Harned are his widow, Mrs. Florence Everest Harned, and two children, Mrs. Sarah Harned Charles of Northamptonshire, England, and Lieutenant Albert E. Harned of Pensacola, Fla.

Funeral services were held at the Universalist National Memorial Church May 31. Dr. Frederic W. Perkins, the pastor, was assisted by Dr. Francis Yarnall of Epiphany Chapel, Protestant Episcopal, a boyhood friend of Dr. Harned, who read the Scripture lesson, and by the Rev. R. Paul Shearer, pastor of the Presbyterian Church of Takoma Park, the home church of Dr. and Mrs. Harned. Malton Boyce, organist of St. Matthew's Catholic Church, played the organ, and the choir, led by Miss Jessie Masters, sang three selections of which Dr. Harned was especially fond. All of the choir knelt in opening the service as Miss Masters sang Schubert's "Ave Maria."

EMORY L. GALLUP, GRAND RAPIDS ORGANIST



The picture shows Emory L. Gallup at the large four-manual Skinner organ over which he presides at the Fountain Street Baptist Church, Grand Rapids, Mich. Last month the warm tribute of the parish, the

people of Grand Rapids and his fellow organists to Mr. Gallup on the occasion of his completion of twenty-five years as a church organist was recorded. At the dinner in his honor 200 guests sat down.

Many Offerings by Ralph Kinder.

Ralph Kinder is finishing his thirty-eighth season at the Church of the Holy Trinity, Philadelphia. During the season, in addition to his January organ recitals, which are an annual feature at this church, Mr. Kinder has given Mendelssohn's "Hymn of Praise," Bach's "Sleepers, Wake," Sullivan's "The Prodigal Son," Moore's "The Darkest Hour," Bach's "God Goeth Up with Shouting" and two services of Christmas carols.

Programs of the Year at Vassar.

Vassar College has issued in a convenient volume all the musical programs at the college chapel in the course of the year. The book contains the programs of twenty-three services, fifteen organ recitals and three choir concerts. A summary reveals that 226 compositions for the organ were played, and the list included

the works of sixty-eight composers. Valuable notes on the compositions are included. Professor E. Harold Geer is the Vassar organist.

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Los Angeles News; Clergy and Organists Hold Joint Meeting

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 18.—A conference of clergy and church musicians on the problems of church music was held at the Cathedral Church of St. Paul in Los Angeles June 5. This conference was called under a resolution passed by the diocesan convention early in the year and had as its chairman the Rev. Charles Thornton Murphy, A.A.G.O. This was the first conference of the kind to be held in Los Angeles and the interest shown among both organists and clergy was encouraging. The bishop of the diocese, the Rt. Rev. W. Bertrand Stevens, delivered an inspiring address on "Church Music in the Diocese" and Stanley W. Williams, secretary of the conference, spoke on "A Diocesan Commission on Church Music: Its Possibilities." Other speakers were P. Shaul Hallett, F.A.G.O., on "Traditions of American Church Music"; William Ripley Dorr, on "Present-day Activities in England," and the Rev. A. G. H. Bode, on "Activities in America Outside the Diocese." Joseph W. Clokey, Colin Gair, Dudley Warner Fitch, Paul Hanft, the Rev. Stephen C. Clark, V. Gray Farrow, A.A.G.O., Ernest Douglas, F.A.G.O., and John E. Clarke, A.A.G.O., also took part. Mr. Clarke gave a short recital at the afternoon session. The conference closed with a talk by the Rt. Rev. Robert B. Gooden and evening song, with an address by the Very Rev. F. Eric Bloy, the new dean of St. Paul's Cathedral.

The spring concert of sacred music by the cathedral choir of Immanuel Presbyterian Church was given June 6 under the able direction of Clarence Mader, A.A.G.O. The high-light of the program was the Bach Cantata No. 71, "God Is My King," which was given a splendid performance. I do not believe that this work had been given previously in Los Angeles. Among other works by Webbe, Beethoven and Buchanan we had a stirring performance of the Festival Te Deum of Gustav Holst. The choir sang this in fine style and it really sounded stunning from where I sat.

An interesting manuscript recital was given at St. Paul's Cathedral May 31, when such composers as Ernest Douglas, Rayner Brown, Alexander Schreiner, Richard Keys Biggs, Minnie Jenkins and Glyn Smith were represented on the program. All the works showed that the composers knew their business, but I was especially impressed with a "Dialogue Symphonique" for organ and piano by the blind organist and composer, Glyn Smith. This work, while on the long side, held my interest in that it showed a creative gift above the average. The melodic line, as well as some effective harmony, gave it real individuality.

Raymond Hill, the talented organist and choirmaster of St. James' Episcopal Church in South Pasadena, is spending the summer months in Chicago. He will do some studying and have a good time generally.

The last meeting of the Guild for the season was held June 7 in Long Beach. Miss Anne Aaronson gave a short recital at the First Methodist Church, dinner was served at the Pacific Coast Club and later in the evening a concert was given by such outstanding artists as Clara Storrs, Marian Ogborn, Raymond Moreman and the St. Luke's Chorists String Ensemble, with William Ripley Dorr as director.

At a musical service Sunday morning, May 23, at St. Peter's Lutheran Church, Brooklyn, N. Y., George W. Grant, organist and choirmaster, the quartet and choir were assisted by violin, cello, harp and tympani. The anthems were Samuel Richard Gaines' "Rex Gloriae" and "Beauty Eternal," a choral rhapsody arranged by the same composer from Saint-Saens' "The Deluge." Mr. Grant played an Arioso by Handel and "Marche Religieuse" by Gluck as prelude and postlude.

HERBERT E. HYDE, WHO RECEIVES DECREE



RIPON COLLEGE, RIPON, WIS., conferred upon Herbert E. Hyde of Chicago June 14 the honorary degree of doctor of music.

For the last eighteen years Mr. Hyde has been organist and choirmaster of St. Luke's Pro-Cathedral, Evanston. He was formerly organist of the Chicago Symphony Orchestra, conductor of the Musical Arts Society of Chicago and superintendent of the Civic

Music Association. His writings include compositions for the organ and the piano, sacred and secular choruses, children's songs, operettas, cantatas and incidental music to many plays of Stuart Walker's "Portmanteau Theater." He is also a special lecturer at the Northwestern University School of Music and for the last year has been dean of the Illinois Chapter of the American Guild of Organists.

FOR CHURCH IN KALAMAZOO Kilgen Three-Manual to Be Installed in Fourth Reformed Edifice.

George Kilgen & Son have received a contract to build a three-manual for the Fourth Holland Reformed Church at Kalamazoo, Mich. This church will be rebuilt during the period that the organ is being constructed. Last year a severe fire damaged the building. Installation will take place late in the summer.

The specification of this organ is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Chimes (Class A Deagan).

SWELL ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallelional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Traversiere, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.

New Hymnal by H. Augustine Smith.
One of H. Augustine Smith's friends said that his name should be "H. Versatile Smith." In addition to his work at Boston University he has as lecturer, song leader and pageant director traveled half a million miles on four

continents. In his spare moments he is trying to figure a way by which he may accept two invitations for the summer of 1940—one to be pageant director and leader of music at the world's Sunday-school convention in Johannesburg, South Africa, and the other to produce a pageant in Japan during the Olympics. Somehow Dr. Smith has found time to edit a new hymn-book and this will be published in August, the title being "The New Church Hymnal." The publishers are the D. Appleton-Century Company. The sales of the Smith hymnals have now passed the 2,000,000 mark.

Takes Position at Heinz Plant.

Miss Ruth Wintermantle, an organ student of Charles H. Demorest, has been selected from a group of applicants by the Heinz Company of Pittsburgh as its organist and will preside over the large new four-manual Kimball organ recently installed at the Heinz plant. This will be used to entertain visitors for "community sings" and for other activities of the employees. Miss Wintermantle began her work June 1. Her entire organ study has been with Mr. Demorest.

Downtown Recitals Draw Albany People to St. Peter's Church

Assisted by members of the Eastern New York Chapter of the Guild, Frederick Chapman arranged a spring series of noon hour recitals for business people in St. Peter's Church at Albany. The church is in the downtown section and the recitals were well received. Among the programs were the following:

April 22—By Frederick Chapman, M. S. M.: "Tuba Tune," Lang; Sonatina from "God's Time Is Best," Bach; Concert Variations, Bonnet; Prelude to "The Blessed Damozel," Debussy; Spring Song, Hollins; Toccata from "Oedipus in Thebes," Le Froid de Mereaux; Largo from "New World" Symphony, Dvorak; Toccata on "O Filii et Filiae," Farnam.

April 29—By John K. Zorian, F.A.G.O., A.R.C.O.: Prelude and Fugue in G, Mendelssohn; "Soeur Monique," Couperin; Sonata in the Style of Handel, Wolstenholme; "Chimes of Dunkerque," Carter; Overture on "Ein feste Burg," Nicolai-Liszt; Pastoral in A, Gullmunt; "The Curfew," Horsman; "Marche Triomphale" on "Now Thank We," Karg-Elert.

May 6—By Frederick Chapman: Chorale, "Now Thank We All Our God," Bach-Grace; Chorale Preludes, "Deck Thyself, My Soul" and "Lo, How a Rose E'er Blooming," Brahms; Allegro Vivace from First Symphony, Maquaire; Musette and Minuet, Handel; "The Little Bells of Our Lady of Lourdes," Gaul; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

May 13—By Helen R. Henshaw, F. A. G. O.: "March of the Night Watchman," Bach; Chorale, "Come, Sweet Death," Bach; "Piece Heroique," Franck; "Amaryllis," Old French Rondo; Prelude to "Lohengrin," Wagner; Rustic March, Boex; "Marche Religieuse," Gullmunt; Andante Cantabile from Fifth Symphony, Tchaikowsky; "Westminster Carillon," Vienne.

May 20—By Lydia F. Stevens: Prelude, Bonnet; "Romance," Bonnet; Old French Air, Boely; Sarabande, Rameau; "By the Sea," Schubert; Minuet in F, Haydn; Three Numbers from the Hebrew Festival Music, "Voshomeru," Spicker; "Adonoi el rachun," Goldstein, and "Adon Olom," Rogers.

May 27—By Elmer A. Tidmarsh, Mus. D., A.A.G.O.: Toccata and Fugue in D minor, Bach; Air for the G String, Bach; Finale from Trio-Sonata in E flat, Bach; Sinfonia from Cantata "We Thank Thee, God," Bach; Andante from String Quartet, Debussy; Ballet, Debussy; "Liebestraum," Liszt; "Les Preludes," Liszt.

Graduation Service of Junior Choirs.

An impressive graduation service of the junior choirs of St. Mary's-in-the-Garden, New York City, was held Sunday, June 6. The processional was Parker's setting of "O, 'Twas a Joyful Sound to Hear," sung by the 125 choristers. A choral service followed, including a plainsong and an Anglican setting of the Ninety-first Psalm. Investiture of the probationers took place, followed by that of the boy sopranos. Some members of the junior choirs who had been singing through the year by special permission were then consecrated. Two special prizes were awarded; one, a silver cross and chain, was given to the girl graduating next year who best showed the qualities and spirit of the girl in whose memory it was given. This was presented to Delma Capouillouze. The second award, a gold cross and chain, in memory of the mother of two alumnae, was awarded to Alice Avedisian. This award was based on reverence. The ritual of the conferring of hoods and diplomas upon four graduates then followed. These choristers had completed six years in the junior choirs.

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St. Bartholomew's Will Have a Three-Manual — Specification Includes Ripieno on Great and Brilliant Mixture on Swell.

The Catholic Church of St. Bartholomew, Chicago, through its pastor, Father Morrison, has placed an order with George Kilgen & Son for a three-manual organ. It will be installed in two chambers in the gallery at the rear of the church, screened by an ornamental grille. The console will be of the stop-key type, with the Kilgen electromagnetic combination action, and preparations are being made for the future addition of a sanctuary division. St. Bartholomew's, one of the oldest parishes in Chicago, is building a new church of Roman architecture. To obtain sufficient brilliancy a strong mixture has been designed for the swell section of the organ, but to obtain the best tonal effects for the accompaniment of plainchant a ripieno section of 305 independent pipes, divided into three choruses, has been included in the great.

The installation of this organ in Chicago will be an addition to more than thirty Kilgen organs in the last fifteen years.

The specification of the organ is as follows:

GREAT ORGAN.

(In expression chamber.)
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Ripieno Chorus, 305 pipes.
Tromba, 8 ft., 73 pipes. (Separate chest and reservoir.)

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Traversiere, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks. (12, 15, 19), 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe d'Amour, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with great: 4 1/2-inch pressure.)
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave (extension of Contra Bass), 8 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Flute (extension of Bourdon), 4 ft., 12 pipes.
Trombone (extension of Great Tromba), 16 ft., 12 pipes.

Hymn Service in Cleveland.

The congregations of the Church of the Incarnation and Emmanuel Church, Cleveland, with the choirs, organists and clergy, united in a hymn service at Emmanuel Church on Whitsunday afternoon. The service was designed primarily to encourage hearty congregational worship. The theme of the service, "A Pilgrimage with Hymns—The Steps of Our Earthly Journey," was illustrated with the following hymns: Children's hymn, "Saviour, Teach Me Day by Day" ("Percivals"); youth, "Dear Lord and Father of Mankind" ("Rest"); consecration, "O Master, Let Me Walk with Thee" ("Martyr"); hymn for our red-letter days, "New Every Morning Is the Love" ("Melcombe"); hymn in times of penitence and prayer, "My Faith Looks Up to Thee," with descant; brotherhood, "Where Cross the Crowded Ways of Life" ("Gardiner"); hymn to the name of Jesus, "To the Name of Our Salvation," with descant; steadfastness, "Father, Who on Man Dost Shower" ("Dearmer"); peace, "Sun of My Soul" ("Hursley"); at the end of the pilgrimage, "O God, Our Help in Ages Past" ("St. Anne"). The order for evening prayer was followed, with suitable prayers, lessons, psalms and sermon. The success of the service is attributed to the fact that the theme of the service was adhered to strictly. The service was prepared and played by the organists, Crandall Hendershott of the Church of the Incarnation and Henry F. Anderson of Emmanuel Church.

Goes to Church at New Rochelle.

Mrs. Marion Olive Lister has been appointed organist of the First Presbyterian Church of New Rochelle, N. Y. This church was recently awarded a prize as the finest example of modern colonial architecture in America. Mrs. Lister, who was formerly organist of the First Church of Christ, Scientist, at Port Chester, is a graduate of the Institute of Musical Art of the Juilliard School. She studied organ with Hugh Porter, organist of the Collegiate Church of St. Nicholas. Mrs. Lister's organ in New Rochelle is a four-manual Skinner.

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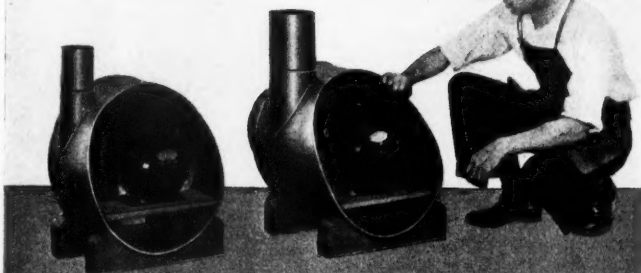
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DR. CHARLES M. COURBOIN



AN ELABORATE PROGRAM of organ music by Dr. Charles M. Courboin, Belgian-American recitalist, was arranged for the marriage of Ethel du Pont, daughter of Mr. and Mrs. Eugene du Pont, of Owl's Nest, Greenville, Del., to Franklin D. Roosevelt, Jr., son of President and Mrs. Roosevelt. The wedding took place June 30. Dr. Courboin, who was private organist to the late Rodman Wanamaker, played for an hour before the ceremony, interpreting pieces requested by the President, Mrs. du Pont and the prospective bride. This program included Schubert's "Ave Maria," Bach's Aria for the G String and "Invocation," by Mailly, chorales and excerpts from cantatas by Bach, Cesar Franck's

"Prayer" and Cantabile and excerpts from Deems Taylor's "Through the Looking Glass" suite.

This was Dr. Courboin's second recital at which a President of the United States was present. In 1920 Mr. Wanamaker, who had a million-dollar collection of stringed instruments, made the arrangements for a concert for which President and Mrs. Coolidge invited members of the diplomatic corps to the White House.

Dr. Courboin was trained at the Brussels Conservatory and gave his first recital at the age of 9. Eight years later he became organist at the Notre Dame Cathedral in Antwerp. In 1906 he came to this country as organist of St. Paul's Roman Catholic Church in Oswego, N. Y. The late King Albert of Belgium made him a Knight of the Order of the Crown of Belgium.

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A contract has been placed with George Kilgen & Son, Inc., for extensive additions to the organ at the First Presbyterian Church in Wichita Falls, Tex. The instrument was built some years ago by Kilgen.

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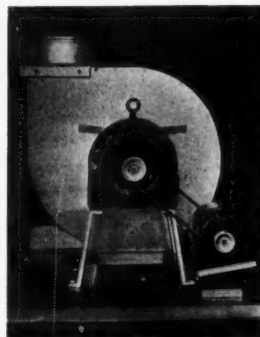
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